

SEVEN DAYS

CONDO-VERSY

Noise in the hood about
Mayer Miro's development

PAGE 16

Meet Your MAKERS

by Megan James @ 28

Vermont's hackers, artists and
inventors are sharing ideas
— and solving problems



FENWAY FILES

A beloved ballpark's rise

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VROOM WITH A VIEW

Motorcycle touring in Vermont

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NORTHERN NOSH

Newport's cuisine scene

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There's how many people have signed an online petition in Change.org asking the city of Burlington to postpone scheduled street work on Church Street until after the summer. The petition was organized by Church Street Business Center, who are worried that the construction will hurt sales.

TOP FIVE

Source: *Journal of the American Statistical Association*, 1997, 92, 1031-1042.

- [illegible]

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Two others died by lightning, been mowed and drowning last week. Motorcycles chased two older men. Scrambler's destruction.



...there'll be
"happy" way some



WEAVER, JOHN. 1999. 1999.

Should we feel bad about the amazing weather we're having, while others in the Eastern Coast have their AG and beef? Maybe... not.

FACTS AND FIGURES COMPILED BY THE U.S. DEPARTMENT OF COMMERCE

The government's desire to implement its green agenda in monopoly health care systems prior to 2017 appears to be beyond reach, since the (difficult-to-pass) Health Act prohibits the issuance of waivers – which Green Mountain Care requires – until 2019.

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Watch last week's U.S. Supreme Court decision upholding President Obama's appointment of Keith to the federal appeals court in Vermont, where Gov. Peter Shumlin has promised to make the Green Mountain State the first to enact a national, single-payer health-care system. Shumlin's challenge to the full election, Republican state Sen. Randy Brock, is making his campaign on opposing the governor's policies, branding it "Thimocracy" and predicting it will sink Vermont's economy.

Written interviews of the smiling Vermont politicians were hanging in an Obama-style (and Bush-style) on Twitter Facebook and in several e-mails to the press. Staff writer Kathryn Plante indicated a new play of intentions by the Clinton Days staff blog. Hurt, While the Fate of Vermont is Done a Minnesota Crisis: important events will be one thing some events: we'll all be hearing a lot more about it later, a note and the November election.

^aValues shown are means \pm SD.

RESEARCH



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choose, but should those who choose a different form of anesthesia decide horses should have it sedated to death? Not all horses are as rich as you might think.

Should I sedate my guy for the day to examine those like paths? Have those lumps been on him since you set a trap to put your kayak up? How about taking the Long Trail? Would you like Appalachian Mountain Club to maintain it for you? I don't think so. In Vermont we have a lot to choose from. Let's celebrate that, and let's not start attacking one person's choice because it's different from yours.

Peter Goldsmith
SOUTH BURLINGTON

THE COST OF CATS

Peggy Larson is a true hero ("A Cat Above," June 27). She was right about veterinary costs. Recently a friend wanted to adopt a shelter cat but was worried about possible future vet bills. Of the five cats we adopted, three of them were sheltered over a year. One was there three years, seven months. There are no prescription drugs at \$10 a bag. Most of my paperwork goes for mortgages, the rest for cats. Only one veterinarian has offered a discount.

We have a cat-owned house with a fenced-in yard, ideal for senior cats, but we are unable to adopt more because of vet bills. Vetting alone puts a huge strain on us. It isn't the veterinarian's problem that we adopt shelter cats and sleep, but it is shameful that the only thing preventing cats from being great houses is the expense. The last cat we adopted had a broken spirit from sitting in one room for almost four years. She was lonely and alone, and the shelter wanted us to take her for free just to get her into a home. She spent the first six months with us sitting in a basket. Today she is a beautiful, friendly cat who loves chasing leaves as they fall from the trees. When I see how changed she is, I want to adopt another cat, there are a couple that have been there for more than two years. It pains me to think of them sitting there, stressed and broken-spirited, when they could be here rolling on the grass, chasing leaves.

Kerry Edwards
GREENSBORO

YOU MEAN, CUT-RATE?

I read with a great deal of interest the article entitled "A Cat Above" in your [June 20] actual issue. I have never been to Peggy Larson's apogee clinic, and only so I can speak to the medical procedure and precautions taken at her facility. However, I was startled to see in the photo what appear to be three male cats lying one after the other on a gurney, being examined by a surgeon not wearing sterile surgical gloves—or any gloves at all.

A gag or restraint is not as "cheap" as quick surgery, it is often the most invasive medical procedure an animal will have in its life. Without pain control, an incision into the abdominal wall or scrotum is painful. Questions to be asked prior to a veterinary surgery include:

- Is preanesthetic blood work performed?
- Is an anesthetic machine placed?
- Is an endotracheal tube and anesthetic gas used?
- Is a trained veterinary nurse or veterinarian monitoring the anesthesia?
- What monitors are used, i.e., ECG, blood pressure, body temperature?
- Are warmed intravenous fluids administered during the surgery?
- Is the incision area sterily prepared?
- Does the surgeon scrub and wear sterile gloves, cap and gown?
- Who monitors recovery from anesthesia?
- Are pain meds administered?

I am thankful that the full-service veterinary hospitals and specialty practices in the Burlington area practice to the highest standards of modern veterinary medicine. I am not looking for quick, but for safe and comfortable.

Elizabeth B. Miquel, VMD
EQUUS
Miquel co-owns the Deer
Veterinary Center

GROW UP, VERMONT

[The First Green, "Phone Spoken," June 20]. Seriously? I wonder if all the venerable leopards realize that the only reason they are free to speak out is they do it responsibly because those leopards are guaranteed and protected by the very people they don't want "in their backyard." I'm sure Highbush or Waterbury would welcome these places with open arms, and, yes, leopards can't fly, and yes, they do it every day, every hour, every minute of our

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OL MARIO 10PM
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THE NEW KINGS 10PM / 10PM
SUN 24 THE STORM 10PM / OL A-BOK 10PM
THE NEW KINGS 10PM
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FRIDAY 6-SUNDAY 8 On the Rise

July is looking to blow off steam with the **Spokane Falls Hot Air Balloon Festival** on Oct. 6. Balloon riders get the lifts made slow from the top in this spectacular scenic bath—and take on the ground float as well too, taking in surreal launches, live music and family-friendly entertainment. **SEE IT?**

SEE CALENDAR LISTING ON PAGE 43

①

③ SUNDAY 8 Ready, Set, Go

Running 25.2 miles and six weeks when it starts, a backdrop of mountains, rolling farmlands, houses, farms, cowboys and a winding creek is doing its job. **Go** that's a little bit if you're going the distance. The second annual **Hard Mountain and Hot Trail** is billed as "the world's most beautiful mountain run"—run quickly to the place to do it.

SEE CALENDAR LISTING ON PAGE 46

②

TUESDAY 10 State of Joy

With double degrees from Stanford and a pierced-donor love, **K. Flay** makes an unlikely pair of indie hip-hop. But her outsider's perspective has cranked up an over-the-top series. **Guero & Confused** calls her "a fascinating, complicated rhyme maker." She raps songs, makes beats and plays guitar at the Higher Ground Showcase Lounge.

SEE MUSIC SCHEDULE ON PAGE 34

④

THURSDAY 5 Field of Dreams

A warm breeze is just a blizzard, a plate of delicious local food...we're not sure there's a better way to take up the farm and sport season in Kootenai. The **Interlake Center** looks off to work. **Summerale** comes on Thursday, complete with tunes by the Olney Drive Band and Live Hike & the Carveouts.

SEE CALENDAR LISTING ON PAGE 40

⑤

SATURDAY 7 Sap On Tap

Pubbing at P. **Published Brewing Company?** It sounds like it's not a middle-aged person. **Prognosis** has been fast-moving and forming sounds with a beverage that's a quality traditional beer regimen, but also a good back-to-back and major goodness at this benefit for the **Idaho Falls Public Center**.

SEE CALENDAR LISTING ON PAGE 45

⑥

SUNDAY 8 Trim Reapers

Nature is good this time of year—even when it comes to mini-proportions. That's the case at the 30th annual **Green Mountain Festival**. **Trim Reapers Show** which illustrates the challenges and beauty of growing and staying healthy. And you will see the power to come out at as of tomorrow's...

SEE CALENDAR LISTING ON PAGE 46

⑦

FRIDAY 6-SUNDAY 8 Movers and Shakers

If there's dancing moves and playful experiences turn of two weekends. **Poor Sister Church Traveling Hook** **Shower** you're going to be a little bit and you're in luck. In a quality dance work about community. **Elle Byrne** and **Dance** "being a little bit" and a participation in the form of a volunteer "dance choir"—and finds the gospel truth.

SEE CALENDAR LISTING ON PAGE 47 AND 48

everything else...

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY PAUL HEINTZ



Deep Throttle

Splashed across the front page of last Wednesday's *Burlington Free Press*, a screaming headline proclaimed: "Councilman Greco revealed in ranking Burlington for F-35." Pictured on the cover was a picture **MISSING LINKS**—retired Air Force colonel and chairwoman of the South Burlington City Council—going through a chain-link fence at the Burlington International Airport runway.

The story, penned by veteran *Protop* reporter **JOHN BRIGGS**, details a sensational charge that the Air Force hatched its assessment of whether the Vermont Air National Guard was able to play host to a squadron of controversial new fighter jets. Worse yet, the article suggests, the scoring process may have been intentionally "rigged" to put Burlington on top—possibly for political reasons.

Who decided to riggs that vast conspiracy to place F-35 over planes down the threats of unseemingly, price-loving decisions of the Green Mountain State? "A highly placed source" in the Air Force "familiar with the data considered by the Air Force and with the scoring model for such decisions."

Except not really. You see, Briggs never actually spoke to the "highly placed source" in question—nor was the Air Force official's identity ever needed to learn. Rather, Briggs spoke with Greco—the city council chairwoman—who refused a conversation she had with an anonymous Air Force source whose identity she declined to disclose. Greco provided no evidence supporting the charge, nor did Briggs obtain any.

What Greco did provide, however, was a pretty probing question: "Was it rigged?" she said of the scoring. "Or is this a simple mistake?"

Of the three other sources quoted in the story, two were municipal officials who declined to comment without further information. A third, Vermont Guard spokesman Lt. Col. **DAVID GOODROW**, vociferously denied the allegation and questioned the responsibility of giving credence to the accusations of a second-hand anonymous source.

"I have been working with the news media since 1983," Goodrow lectured Briggs, "and I have never given credibility to an unnamed source. It would be irresponsible for me as a spokesman to come to the news media with information provided by an unnamed source

and expect you to consider me a credible spokesman. That burden is on Greco."

Goodrow wasn't the only one to question the story's veracity. Asked about Greco's allegation at a press conference the day the story was published, **GUY PETER SHAMLIN** said, "I don't take allegations into consideration that are unsubstantiated." Until the anonymous source came forward, the guy said, "it's not a credible conversation in my judgment."

Greco's story didn't end there. That very night, the South Burlington city council chairwoman appeared as **WPTZ-TV** and explained that her anonymous source called her "son of the Blue" to leak the information. Looking mighty skeptical, anchor **BRIGGS SHAMLIN** said, "There's been a lot of questions raised

**IS A SECONDHAND ANONYMOUS
CHARGE MORE COMPELLING —
AND NEWSWORTHY — IF IT'S
UTTERED BY A PUBLIC OFFICIAL?**
**THE FREE PRESS
SEEMS TO THINK SO.**

about your allegations because they do come from an unnamed source. Why should we trust this information and, quite frankly, why do you?"

"Well, I went with my gut," Greco responded. "And as individuals we're making their job by telling me this. We don't have to take that person's word for it. If we get the 30 questions that were asked and each source that went with each of these questions, we won't have to take anybody's word for this."

Indeed. But absent some sort of corroborating evidence, the reader—or the television viewer—actually had to *decide* how to take Greco's word for it. Greco accurately, we have to take Briggs' word that Greco's word that her anonymous source's word is good.

It's like something three times removed. Asked by **WCAE-TV's ROBIN CARRITY** what might have motivated her source to spill the beans, Greco said on Friday night, "I think the source did it because it was the right thing to do. I can't see any other motivation for this individual

to come forward and just point out they discovered a mistake. I think this person felt it was the right thing to do."

That may well be true. The problem is we have no way of knowing what this source's motivation really is, nor whether he or she is qualified to know whether the scoring was fudged—or rigged—in the first place.

For more problematic is that Briggs himself doesn't know Greco tells *Free Game* that she did not reveal her source's identity to the reporter. In an email, Briggs did not say whether he had independently tracked down the source, but wrote, "We were and are comfortable with the story."

Let's be honest. Anonymous sources are the bread and butter of good journalism. Reporters get tips all the time from those who, for benevolent or mischievous reasons, want to give the goods without getting their hands dirty. Once a tip comes in, however, the burden is on the reporter to track the story down and corroborate as before publication.

Occasionally a tip is so good—so hot—the scoring is solid—you just have to go with it. The *Burlington Free Press* editor papers in the *Greenest* edition, USA Today, has guidelines for such instances: "The identity of an unnamed source must be shared with and approved by a managing editor" who "must be confident that the information presented to the reader is accurate, not just that someone said it."

"When a single confidential source is cited without further support in the story, the editor must be confident that information presented is based on first-hand knowledge and is authoritative," the policy says. "Anonymous sources may only be used to report facts. Anonymous accusations and speculation are not acceptable."

In a second-hand anonymous charge more compelling—and newsworthy—if it's uttered by a public official? The *Free Press* seems to think so.

"When the top elected official in one of the largest communities [sic] in the state makes a public accusation, her words carry weight," *Protop* editorial page editor **ANNE WRIGHT** wrote in the Sunday paper. "By disclosing her source, Greco assumes full responsibility for the soundness of her charge."

Does she? What about a newspaper that prints the unsubstantiated charge?

Goodrow the Vermont Guard spokesman says he was "kind of surprised" that

I want to thank you that Burlington ANGUS was scored correctly in 2009

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Thetford Taser Death Highlights Need for More Mobile Mental-Health-Crisis Teams

BY KEN PICARD

When Michael Mason died last month after a Taser jolt to the chest, it sparked an instant public debate about the "less-than-lethal" nature of electronic stun guns and their use on people with emotional or cognitive disabilities. Within a week, disability rights advocates and the American Civil Liberties Union of Vermont had organized a Statehouse press conference to call for a moratorium on their use.

One question that remains unanswered is why state police, who were at Mason's Thetford home for several hours, didn't have a mental health professional to help them defuse the situation and perhaps bring it to a less violent, and tragic, conclusion.

Mason, 36, had a history of epileptic seizures, which family members say temporarily altered his mental state. The day before he died, he had a seizure and called Dartmouth-Hitchcock Medical Center in Lebanon, N.H. Mason told the crisis intake technicians there that he planned to kill himself and others, so police were dispatched to his house.

It's the norm, not the exception, for Vermont law enforcement to go it alone in such situations, according to disability rights advocates. All too often police have to rely on their own mental health training — if they have any.

"The problem in Vermont is, we have chronically underfunded our mental health system to that almost no mental health center has any credible ability to provide a sense of workers in the field," says A.J. Ruben, supervising attorney for Disability Rights Vermont in Montpelier. Very few of the state's 10 designated community mental health centers operate such "mobile mental-health-crisis teams" and in sparsely populated areas of the state, they are few and far between.

Washington County has a fully mobile, 24-hour response team capable of assisting people in crisis. The Howard Center, which serves all of Chittenden County, has three 24-hour mobile crisis units, one for adults, one for children and one for people with developmental disabilities. But in Thetford and surrounding Orange County, Ruben notes, "there's almost nothing there." Indeed,



PHOTO COURTESY OF MASS SOUTHERN

the Clara Martin Center, in nearby Bennington, is one of the tiniest mental health community centers in the state.

Ruben says his office routinely fields complaints from people with emotional or cognitive impairments who've had confrontations with police and ended up being hospitalized.

Shocked and taken to jail or the hospital emergency room against their will.

"Sometimes you've got to arrest people because they're dangerous to themselves or others and need to be hospitalized," Ruben acknowledges. "But most of the time that's not the case. Unfortunately when the police are solely involved, they often use Tasers to subdue people."

But the frequency of such violent incidents, which are as undesirable

for police as they are for the people who get restrained, could soon be declining. State legislation passed earlier this year includes funding to train more cops to deal with people in psychiatric crisis.

Additionally, some of the \$1 million allocated in this year's Act 79 to reform the state's mental health system will go to help community mental health centers staff mobile crisis response teams that can assist police at any hour day or night. To that end, there's money to hire nearly two dozen workers statewide according to the Vermont Department of Health.

Legislative reform efforts began in May 2006, when Joseph Fontana, a 40-year-old man with a history of mental illness, was shot and killed by heavily

armed state troopers during a confrontation in Geresh. That incident led to the passage of Act 80, which set aside \$500,000 over eight years to train police officers to deal with people in crisis.

By the end of 2010, more than 700 cops and 20 dispatchers had gone through the eight-hour Act 80 course, entitled "Interacting with People Experiencing a Mental Health Crisis." Since October 2011, the course has also been mandated for all state troopers who carry Tasers. That was part of the legal settlement — between Vermont State Police and Disability Rights Vermont — that resulted from an incident last year in which a state trooper Tasered a boy with a developmental disability.

"You couldn't get much more bang for your buck out of what that \$500,000 did over five years or so," notes Rep. Anne Donahue (D-Northfield), leading member of the House Human Services Committee and editor of *Consequence*, a statewide mental health quarterly. Although these kinds of reforms have been causing "a lot of ruckus" for many years, Donahue suggests that some "major efforts and initiatives" are about to come to fruition.

Donahue appreciates that need more than most. In 2003, a year before she was elected to the legislature, Donahue says she experienced a mental health crisis of her own and wound up huddled and sobbing on the sidewalk in downtown Barre. When a concerned citizen called 911, emergency responders showed up with several fire trucks and police cars, all with lights flashing.

"That was our help! I was crying, 'Leave me alone. I'm not doing anything wrong,'" Donahue recalls. "All I kept saying to them was, 'Turn off those lights! Turn off those lights! It was completely overwhelming everything. It just felt overwhelming!'"

While responders declined what to do with her, Donahue says the back advantage of their distraction, and helped into the words she emerged four hours later and ended calling her therapist and a crisis helpline, but couldn't get all the way on the pay phone.

Donahue says she eventually flagged down a police car to ask for help making

LAW ENFORCEMENT

a phone call. She credits the police officer's "totally skilled intervention" for convincing her to take a ride to Central Vermont Medical Center and call her doctor from there. As Donahue puts it, "I totally fell for his trick."

In hindsight, Donahue says, her crisis could have ended violently, if not fatally. Under some use-of-force protocols, the notes, police would have been justified in Tasing her in the back, as she was uncooperative, fleeing the scene and potentially at risk of harming herself.

Had she been called, Mary Muskon might have come to the scene to talk Donahue through her crisis. Before her appointment as deputy commissioner of Vermont's Department of Mental Health, Muskon spent 20 years as a mental health screener with Washington County Mental Health Services. She wants to use all areas of the state benefiting from 24-hour response capabilities like Washington County. As she puts it, "This is a passion of mine."

On June 26, Muskon and Mental Health Commissioner Patrick Flood met with Public Safety Commissioner Keith Flynn and Col. Thomas L. Casperson of VSB to discuss new statewide protocols for police called to be a part in crisis. The goal: Regardless of who takes the call or where a situation, Muskon says, a mobile crisis unit will be notified and, in some cases, respond immediately to the scene.

On Monday, commissioners Flynn and Flood announced their decision to "step up the game" of referrals in light of the Thetford incident. The first step, they say, will be to ensure "direct communication between law enforcement and the local mental health agency" whenever a call comes in about a person having an apparent mental health crisis. Whenever either party learns of

an event that may require a police or mental health response, the other will be called immediately and the parties will "stay in touch until the situation is resolved."

"What we're hoping to do is supplement," Muskon adds. "Police should not have to assess a mental health crisis."

Coordination between police and mental health workers also makes good financial sense. According to Muskon, research shows that mobile crisis teams reduce the amount of time police spend on the scene and potentially eliminate the use of high-cost services such as emergency room visits and psychiatric admissions.

Ultimately, she says, these mobile crisis teams should help prevent incidents such as the tragedy in Thetford before they rise to the level of requiring a police response.

That said, Muskon acknowledges that getting the entire state covered by mobile crisis teams will be challenging, in part because it's hard to find qualified mental health workers in many parts of Vermont. She estimates that the state's mobile crisis units will probably need

"another two months or more" before they're "at capacity."

A final step of the Muskon-Thetford incident: Vermont's law enforcement agencies first began requiring Troops, in part as a response to the fatal police shooting of a mentally damaged man. On Dec. 2, 2008, police shot Robert "Woody" Woodward, 37, outside the All Souls Church in Northfield. According to the attorney generally expert on the incident, which claimed that Troop police officers at any wrongdoing, Woodward had exhibited signs of an "extreme psychotic episode."

Public pressure after that shooting prompted police to reexamine their use-of-force protocols and look for "less-than-lethal" ways of subduing hostile suspects. ☐

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Weinberger's Condo Project Not the Fresh Start Some Neighbors Were Expecting

BY KEVIN J. KELLEY

Karen Crosby says she's "shocked" by what's happened to the property across from her Old North End home of 36 years.

Over the past two weeks, excavators have demolished more than 80 percent of the 16,500-square-foot building on the corner of Berry Street and North Avenue. The jolting contrast between what was there and what remains is causing many neighbors to wonder how the redevelopment project — which aims to turn an old automobile showroom and warehouse into mixed-price condos — qualifies as an "adaptive reuse" under the Burlington zoning code.

It's also left some of them wondering what exactly Burlington Mayor Miss Weinberger has to do with it.

The Hartford Group cofounded and for years owns a by the Queen City's new leader, secured adaptive reuse designation by promising to rehabilitate an unspecified portion of the structure that stood for decades on the 35-acre parcel. In return, the city permitted the Hartford Group to construct about twice as many condos than at the site that would otherwise have been allowed. When completed next year, Packard Lofts will consist of 25 two- and three-bedroom condos with sale prices ranging from about \$180,000 to more than \$400,000.

In many minds of what had been built on the corner lot at 237 North Ave., the mayor's development company does not appear to have valued city city ordinance. But opponents of the housing project now under way say the Hartford Group was deliberately city — or that out-midwifing — in its presentation of what it intended to do under the rubric of "adaptive reuse." Some neighbors going on the Fruit Porch Forum lists have branded the project "Adaptive Misuse" and "Misadaptive Misuse."

In a sworn court statement in 2005, Weinberger's development partner Chuck Laef said, "Some portions of the existing building will be demolished to accommodate allowable new construction and the interior garage. Other portions will be rebuilt to restore its present appearance. Other portions will be reused or converted as is" under Hartford's plan. Laef added, "The entire



Alan Buerke in front of his former home, Lakewood Terrace.

WE ASKED THEM OVER AND OVER TO DETAIL SPECIFICALLY WHAT THEY WERE GOING TO TEAR DOWN.

THEY DIDN'T.

ALAN BUERKE

structure one can now see will continue to be strongly visible virtually to its present stands, except that key historic features will be removed."

But the single-family-size office that remains looks as though it survived an aerial bombing — or a tornado. Everything around it has been flattened, including trees at the western edge of the property, which ends at a steep embankment overlooking Lake Champlain.

Since being sworn into office in April, Weinberger's name has been removed from the Hartford Group's website. The mayor explains that he now holds only a "passive, minority" stake in the North Avenue project — meaning he's "not involved in the day-to-day running of the construction job" but adds that he will derive "financial benefit" from the development.

During the rebrand campaign in January Weinberger said that he saw

no conflict between leading the city and seeking to build a private development there. "I don't see why a Burlington mayor should not be a city property owner," he said then.

In an interview last Friday, Weinberger insisted that his firm's misadventure throughout an eight-year-long battle to win approval for the project "were clear that a lot of the building would come down." He added that the project in being carried out "very much within the way the adaptive reuse ordinance works." Laef added that in a Saturday interview, saying, "If people listened, there was never a time when we made promises" — in exactly how much of the full 16,500-square-foot structure would be left standing.

Alan Buerke was listening, but didn't like what he heard. An attorney living in a Lakewood Terrace house directly adjacent to the site, Buerke relentlessly

belittled the condo project during the local permitting process and subsequently in the state's Environmental Court and Supreme Court. "We asked them over and over to detail specifically what they were going to tear down," Buerke said last week. "They didn't."

Dan Goldstein, another Lakewood Terrace resident, adds in regard to Weinberger and Laef, "They think they're doing a service, and they use all the right language to get what they want to build. But at the end of the day they're developers who want to maximize their profit."

Ellie Kinnorothy, a member of the city's Development Review Board at the time it approved the condo project, says now that she's perplexed as to how the Hartford Group can describe what it's doing at 237 North Avenue as "adaptive reuse." That claim "doesn't pass the straight-face test," Kinnorothy declares.

But Austin Laef, the 1985's current chair and a member at the time it approved the Packard Lofts project, says the project does qualify for the adaptive reuse designation because it was subjected to "a very thorough review" in that regard.

"Men review that, perhaps any project in Burlington's history," adds the Hartford Group's attorney, Brian Danko. "It seems premature to judge what this adaptive-reuse project is going to look like when it's completed."

Confusing matters is that the zoning ordinance contained no definition of "adaptive reuse" in 2005 when the Hartford Group was approved to build more condos than is normally permitted in the "residential medium density" zone that encompasses the area around Lakewood Terrace. The city has since spelled out what qualifies for "adaptive reuse" designation but because the Packard Lofts project was city approval seven years ago, the new definition doesn't apply.

Laef himself concedes that the contrast between the current and previous appearance of the property can lead to the sort of disparities noted by Kinnorothy. "If people look at the structure today and they're asked, 'Does that look like adaptive reuse or not?' I'd probably say, 'No.' It doesn't look like that to me, either." But he adds that the project

will ultimately resemble what had stood on the site for decades.

The Hardford Group has demolished a 14,000-square-foot addition to a 2500-square-foot Packard automobile showroom built in 1923. Few would quarrel with Leaf's description of the now-removed 80-year-old warehouse as an undistinguished architectural "fudgepodge."

On the other hand, the 90-year-old brick building left standing amid the rubble — which will be incorporated

newly streets also include at least a few residents who welcome the project.

Regardless of the "adaptive reuse" dispute, the Hardford Group is eligible for the higher number of condos under the terms of another zoning stipulation that rewards conversions of commercial properties to residential use. And both the Environmental Court and Vermont Supreme Court have backed the company in legal challenges brought by Ryerle and other nearby residents.

DEVELOPMENT



into the Packard Lofts development — is one of the last automobile showrooms of that era left in Chittenden County. Leaf says his firm is spending large amounts of money to restore and repurpose the original retail space.

But that's not good enough for some neighboring property owners, who are resistant to their resistance to any construction that could affect their quiet enclave, which offers stunning views of Lake Champlain and the Adirondacks. Outraged by the development fight with Lakeview Terrace residents say a strong element of NEMO then runs along the street bordered on the south by the former site of Burlington College and on the north by the lot where Weinberger and Leaf are building the Packard condos. Lakeview Terrace and

Environmental Court Judge Meredith Wright wrote in 2006 that "it would be an absurd result" to prevent the Hardford Group's "removal of building elements necessary to make rehabilitation safe for future use or make the new construction possible at all."

Weinberger himself defends the condo project as a "much-needed" addition to the city's cramped housing inventory as well as a "positive addition to the neighborhood." ☐

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What's Holding Up the Michael Jacques Trial? The Busy Couple Defending Him

BY ANDY BROMAGE

Bonnie Bennett's grandmother Lucinda Miller, sent to federal court in Burlington last Friday hoping the judge would set a February trial date for her granddaughter's alleged killer.

It was four years to the day since Michael Jacques was arrested in connection with the rape and murder of Bennett, his 13-year-old niece — a brutal crime that shocked and outraged Vermont and led to the passage of tougher sex-crime laws.

Mike attended the scheduling conference, at which Assistant US Attorney Craig Nolan confirmed that federal prosecutors could be ready for trial in six months. From the bench, US District Judge William K. Sessions III agreed that "this case has been going on a long time, and we should be pushing this along."

But just minutes later, Sessions laid out a more leisurely timetable and set a trial date of September 3, 2011. Later, outside the courthouse, a weary-eyed and shaky Miller said, "That sounds like September 2010 to me right now?"

The reason for the delay, a scheduling conflict. One of the two death penalty specialists appointed to defend Jacques is representing another accused killer in January in Puerto Rico. The trial is expected to last six months. An attorney David Rubzke told Sessions last week in Burlington, "I can't be in two places at once."

Sited beside the white-haired Rubzke was Jean Daniels Barrett, his wife and longtime law partner. The two are among the most seasoned death penalty lawyers in the US. The New-Jersey-based couple was appointed to Jacques' defense team in 2009 after federal prosecutors decided to seek the death penalty for the accused killer.

Federal law requires defendants facing execution to be represented by lawyers with experience trying capital cases. State Vermont doesn't have a death penalty, very few criminal defense lawyers have the required know-how, says Vermont Law School professor Cheryl Herten. So Rubzke and Barrett were brought in to assist Federal Public Defender Michael Desautels in what's expected to be the most watched murder trial in years.



DAVID RUBZKE AND JEAN DANIELS BARRETT

THE HUSBAND-AND-WIFE TEAM DEFENDING MICHAEL JACQUES SPECIALIZES IN DEATH-PENALTY CASES. NONE OF THEIR CLIENTS HAS EVER BEEN EXECUTED.

"It's not unusual at all for these lawyers to be extremely busy," says Herten.

It's no wonder the couple — particularly Rubzke — is in demand. Over the course of his 35-year legal career, Rubzke has been in more than 100 jury trials in state and federal courts. He has tried 16 capital punishment cases — 10 in federal court, four of those trials ended with life verdicts, two that resulted in death sentences were later an aside.

In other words, no client of Rubzke's has ever been executed.

"David Rubzke has tried more federal death penalty cases than any other lawyer in the United States," says David Brock, a defense attorney from Virginia specializing in capital punishment. He

has known Rubzke and Barrett for 20 years. "He's smart. Good judgment. Hard worker. And he doesn't sweat the small stuff."

Rubzke and Barrett declined to be interviewed outside the federal courthouse on Elmwood Avenue, but Rubzke mentioned that their lives are "an open book." Indeed, the public record is full of news accounts documenting his and Barrett's high-profile careers — and the notorious criminals they've been called upon to defend.

In the early '90s, Rubzke was appointed in the first federal death penalty case to go to trial in the Northeast, and secured a life sentence for notorious Mafia hit man "Ransy" Ranso. Paris after a jury convicted him of murdering

six people and orchestrating a drug ring in Brooklyn. More than a decade later, in 2007, Rubzke persuaded a jury to spare the life of New York drug trafficker Kenneth "Sugeeno" McDuff by ordering the members of two rivals, one of them rapper Eric "E. Money Bag" Smith.

Rubzke has also been called on to defend terrorists facing the noose. He was co-counsel for two al-Qaeda operatives who participated in the 1998 bombings of American embassies in East Africa, which killed 224 people and injured thousands. The jury spared their lives.

Two months ago, the defense for a high-profile terror suspect — neo-defendant of 9/11 mastermind Khalid Sheikh Mohammed — formally requested that Rubzke join the team.

The upcoming murder trial in Puerto Rico centers on Alexis Gandelara-Sentina, who faces a death sentence for conspiring or ordering the murders of 20 people between 1993 and 2009.

A casefile like that could weigh on a lawyer's conscience, but at least lawyers who know Rubzke describe him as a consummate professional who remains focused on defending his clients.

"David's sort of a classic example of a guy who doesn't read the press clippings," says Joshua Dratel, a New York City defense attorney who defended the embassy bombers alongside Rubzke.

Barrett, too, is an expert in the death penalty. She has tried nine capital murder cases — three of them federal — that resulted in life verdicts. She has been appointed "herring counsel" — an old-fashioned term for lawyers experienced in capital cases — in more than 25 potential death penalty cases by courts in four different federal districts. One of those, in the late '90s, was the murder trial of a Connecticut man accused of burning his fiancée to death in the trunk of his car. It was the first Manhattan death penalty trial in four decades.

Colleagues say Rubzke and Barrett, like most death penalty defense lawyers, are motivated by a philosophical objection to capital punishment and a belief that even the most heinous criminals deserve a good defense.

"David also just believes in what

Weinberger Scraps Moran Plan, I-93 Factor "Disappointed"

BY KEVIN J. KELLEY

Deciding that he would "not risk Moran becoming another Burlington Telecom," Burlington Mayor Brian Weinberger scrapped his predecessor's plan for turning the former power plant site into an indoor ice-climbing facility.

Weinberger announced on Monday that the city would undertake a more competitive process to determine the future of the building waterfront structure and seek a new home for the adjacent Lake Champlain Conservancy Skiing Center. His "five-point action plan" contains a \$3 million upgrade to the waterfront bike path and a "world-class skate park" on land around Moran, using a combined total of about \$5 million worth of tax increment financing (TIF) funds.

In response, officials with Ice Factor, the Scotland-based company that planned to build the ice-climbing wall, and they were disappointed to learn from media reports that their project had been axed, and they blamed city hall for the complex development deal falling apart.

"We have yet to receive any formal update from the new mayor or his administration on the future of the Moran development," Ice Factor managing director James Smith wrote in an email on Tuesday, the day after the mayor's announcement.

Weinberger said he's been in regular contact with a Montreal-based member of Ice Factor's board. His office then supplied a copy of a July 2 letter addressed to Smith that gives the formal notification, which on July 2 Smith said he had not received.



To read the full story go to www.burlington.com

lawyers are supposed to do — there has to be one person in all the world who will stand up for someone other than just someone that they are guilty and should be executed before they are tried," says Bruck.

To a list of Vermonters, the evidence against Jacques appears overwhelming, his guilt all but insured. Prosecutors have alleged that Jacques created a fictitious Internet sex ring in June 1996 to lure Brooke Bennett to his house, where he is accused of drugging, raping and murdering the girl before leaving her body in a shallow grave in the woods.

But Vermont Law School's Hanna and others were against to turning the

case is a slam dunk — or that a guilty verdict would result in the death sentence. Data compiled by the Federal Death Penalty Resource Council — a group of legal experts that includes Bruck, Rutledge and Barrett — show that in more than 200 capital cases that impaired justice to choose between sentencing a defendant to life in prison or death, they opted for life two-thirds of the time. Rutledge and Barrett's record beats that.

"Nobody should take for granted anything about this case, particularly the sentencing," Hanna says. "Just because someone is charged with the death penalty doesn't mean they'll get it." ☐

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"Everyone was very helpful. They took care of our needs and were very nice. We've been very happy here." Olivia Jerome celebrated the June 26 arrival of baby brother Dominic Leo with a balloon bouquet, lots of smiles and her mom and dad, Emilio Parker and Daniel Jerome. Little Dominic weighs 9lb 2oz

and is 21 inches long. He looks a lot like his big sister who is happy to spend time with her baby brother this summer before she starts kindergarten. In the fall The Parker/Jeromes live in Montpelier. CVMC wishes them all the best.



Roger E. Ernst MD, OB-GYN; Sharon Sanford RN, OB Nurse; Monica, JWC MD, Anesthesiologist; Emily Shugart MD, Pediatric; Steve Jullis RN, BSN, RNC, LAC, Nurse Consultant

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A New Book Goes Behind the Scenes of Circus Smirkus Over 25 Years

BY PAMELA POLSTON



TEX BISHOP COMPANY of Winfield, give the narrative an air of having "acts" and "side shows" rather than plain old chapters. It can be a little daunting, but their OK, you can read for a bit, stop and look at the pictures or check out a sidebar on, say how the circusgot its name, or even skip ahead. Though the story flows in chronological order, it seems to write readers to jump in anywhere.

If you were to read from front to back, you'd learn how Moriana "got away" from Vermont to Europe to learn the circus arts, how, after more than a decade of exhilarating fun, grueling work and extraordinary training — including with the master acrobat and Marcel Mercurio in France — he returned to Greensboro, brought an act from with him and started a children's circus, and then how that act came involved over a quarter century.

One of the most basic questions arises anyway here: Why is it so with kids? Here's how Moriana answers it:

I was very inspired by the maturity of the children of professional circus artists. I worked with in Europe. Growing up in the world of circus seemed to impart an education in life coming from normal schooling. Circus kids understood geography and spoke several languages by necessity. Violence of their culture was ingrained. Every day festival had

work, self-reliance, communal living and close-knit family life. I wanted to give Americans kids a taste of the same experience.

And so he did — not just to Vermonters but to children from 26 states and 22 countries.

The book does not shy away from relating difficulties that Moriana and Circus Smirkus endured over the years, from the series — including new bookkeeping — to the question, as this opening to a chapter titled "Another Fine Mess" reveals:

It's 2006. Already on the road, they had driven a stake through a then naive but. The poe car has come unspooled and passed the truck that was pulling it — on the interstate. A new small passenger has fired all the lights in the road.

No mishap was in due, however as the tragedy is about described in the chapter called simply "Mistake." A circus rehearsal and ensemble from Holland, Morjan van der Vaart quickly took out only the effluence of the American kids in the summer of 1978, but the heart of *Angels and Rab Moriana*. After an afternoon visit at a nearby lake, the two conversed about their future together, Moriana's vision, and then got into their own. Robert will pick up the story.

Nothing can duplicate the breathless energy of a circus, with its aerial feats, precision jugglers and acrobatic stunts. But the book *Circus Smirkus* gives it a go, and its many photographs of exuberant, plucky children nearly vibrate with excitement. Subtitled 25 Years of Bringing Wonder to the Circus, the new volume is full of scenes the story of Greensboro-based **TEX BISHOP COMPANY**, starting with that of founder **TEX BISHOP**. And the story evokes all the surprises

— **Acting!** Incredible! — that big-top promotions have employed for more than a hundred years.

Written by Moriana and Norwegian writer **ROB BARNETT**, *Circus Smirkus* is presented in the charming voices of the two kids — first person and third — as accompanied with ab-by-the-way sidebars, much-close guests and additional memories from participants including executive director **ED LINDLEY**. This approach, and the lively layout and typography by **HELEN**

Middlebury Actors Workshop Delivers Delectable Drama — Through Theater Games

BY MEGAN JAMES

I hope you all feel safe here — and are willing to go with it," says acting instructor Marty at the beginning of Circle Mirror Transformation, a play set entirely in a community acting workshop like might as well be speaking to the audience. Over the next hour and 30 minutes, the actors will engage in theater game after theater game — and the revelations will come pouring out.

CMT is the second play by 30-year-old Austin Baker of Amherst, Mass., that **MIDDLEBURY ACTORS WORKSHOP** has produced. Last year, MAM did *Body Awareness*, about a lesbian couple and their 20-year-old son whose lives are turned upside down during the nearby college's *Body Awareness Week*. Both



CLOCKWISE FROM TOP: BISHOP

plays, and one more called *The Alien*, are set in Shirley, a fictional Vermont college town — a fitting backdrop for the Middlebury canon.

But CMT is a different kind of play from *Body Awareness*. "Austin is trying to capture real life in an almost naturalistic way," writes California-based Mark Korman in a director's note. "As such, the play's delights are of a more subtle kind and take a certain amount of patience."

The opening scene leaves the five workshop participants lying on their backs on the floor like of them says, "One." That's a pause.

Another person says, "Two."

When two more participants shout out, "Three," simultaneously, we discover that this is a theater game. They're attempting to

Headed back to the barn, Marjín was driving. Rob and Ruffa were in the passenger seat. On a washed-out part of the dirt road, the car suddenly veered off into a tree. Marjín was killed instantly. Ruffa appeared dead and Rob was lying on the road, his life dangling by a thread.

FOR ALL THE BLOOD, SWEAT, TEARS AND MUD IN THE STORY OF CIRCUS SMIRKUS, TALES OF JOY, DETERMINATION, ACCOMPISHMENT AND VICTORY MORE THAN COMPENSATE.

fascinating chapter details an evolutionary leap. With "the advent of the Escamoteo" — professional circus coaches — the delight in performance begins to be balanced with "additions and technical additions," writes Gorman. Circus Smirkus, and, more broadly, U.S. circus changed forever.

It's not just a commemorative book that has marked the past year in the life of Circus Smirkus. Students from the National Circus School of Cuba are performing in this year's tour, called "Topsy-Turvy Tattle Tattle!" It is the first U.S./Cuba youth circus cultural exchange. Vermont filmmaker **DOUG TAYLOR**'s 2011 documentary about the troupe, *Circus Drivaz*, is airing on public television stations around the country. But best, another generation of youngsters has run away to the circus, every day finding skills, strength and confidence they didn't know they had. And having big top, also fun.

"People always expect me to use circus metaphors, but personally I think Smirkus is like watching a child grow," writes LaClair. "On the one hand it's the most ordinary thing in the world, on the other it's a miracle." (E)

Despite serious injuries, including a broken neck — and a broken heart — Havana obviously survived, and did his beloved day. Ruffa, as both boy in hospital that day, the young trouper inside a brave decision that trouper always do: We show must go on. This time, for Marjín.

For all the blood, sweat, tears and mud in the story of Circus Smirkus, tales of joy, determination, accomplishment and victory more than compensate. One

E Circus Smirkus, 25 Years of Running Home to the Circus by Rob Martin and Doug Taylor, The Circus Arts, 140 pages, \$20

Circus Smirkus is currently on its New England Big Top Tour "Topsy Turvy Tattle!" For schedule, tickets and show info visit circusarts.org

get a bare with one another by counting to 10.

THESE DAYS MAYN'S artistic director plays happy slappy acting instructor Marty **WINE** (JAMES), with his long, bleached blond ponytail, as James, Marty's reluctant-to-be-taking-it-down boss. A bubbly **JAMES GAGAN** plays Theresa, the "real" actor, who recently left a career in New York City to escape a smothering boyfriend. And 16-year-old **GABRIEL KIRBY** is a pitch-perfect Lauren, a sales teenager seeking for the lead in her high school play.

But it's hard to keep your eyes off **STANISLAV** as Schmitz, the socially awkward, recently divorced carpenter who's looking for love in all the wrong places. It's fascinating to watch Bowen, a big, barrel-chested guy, embody a character who much of the time seems to wish he could make himself invisible. Bowen bulks around the stage with plodding steps. When he sits on the floor, his shoulders hunched and

his thick legs stretched straight in front of him, he looks like a giant child.

Marty's close friend, at least, seems like a group therapy session from an acting workshop. She asks the students to rec each other to recreate memories of these painful childhood moments. In another exercise, actors have to pretend to beout another, revealing personal details they may have learned in confidence.

Though Lauren isn't happy about it, "Are we going to be doing any real acting, like reading from a play?" she complains. Tom actors don't always get the best thing done on stage, but Kaitlin does. She's socially anxious, overzealous and disaffected. Her Lauren is, however, bit fiercer. "I don't get it," she says during the classroom exercise. But she keeps showing up.

Lauren finds a kindred spirit in Schmitz. When it's her turn to

THEATER



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A Multimedia Work in Progress Thinks Inside the (Music) Box

BY LINDSAY J. WESTLEY

Judging from a description of the upcoming dance-theater piece "Oktoberfest's Box," you would be forgiven for thinking it's a somewhat version of *The Absinthe of Notre Dame*, set to music and given a female protagonist.

The work's influences are varied, from the 20th-century ballet and grand opera, Gestalt psychology, Jungian theories, the 1981 film *The Tales of Hoffmann*, a little girl in a coma, the Tokyo Bengali gender stereotyping. Add step and on one motion and an original score composed for an old-fashioned Parlophone box, and the energy practically gets up and tap dances across the room.

"Oktoberfest's Box," which premieres in November, is a collaborative production of Burlington's **TAPESSER COLOURED ENSEMBLE** and **YOUNG/REINVENTED**, with the **THEATER MUSIC**

played by a \$13,000 Parlophone box on loan from the museum.

The show relies heavily on physical acting and characterizations to tell the story (events, not so much). Recent sequences are created by music and populated by puppets made by **WENDY WINTERS** of Burlington, her husband, **ANDREW GIBBONS**, is creating stop motion, around music, animation to create the dream sequences. The founder of ThoughtReform studio, Gábor Dornai, shares his methods to the process for early "South Park" animation.

"What I do is tangible media made of collage and paper cutouts," she explains. "Our work is much closer to experimental weirdo animation than to Disney or Pixar, because just CGI that is sub-Pixar sometimes looks really ugly but, through media, on the other hand, usually look charming and organic."

THEATER



Anna Rosenthal, *Graphic* by Christopher

Photo: Tom H. H. H. H.

**WE WANT TO MAKE SHOWS THAT BRIDGE THE
GAP BETWEEN COMMUNITY AND ART,
AND I REALLY BELIEVE THAT NEW AND
INTERDISCIPLINARY ART CAN DO THAT.**

BRISH DENTON

AND **REINVENTED** of Randolph, TapeSSer principal **BRISH DENTON**, an artist, dancer, street performer and teacher, conceived and wrote the script, which was initially inspired by a 5-year-old in a dance designed as a costume puppet theater.

"Seeing that little girl dance just brought up all of these ideas of how we're raising girls to be ballerinas, and how so much of musical theater relies on these stereotypes of how men and women fall in love," Denton says. "So inside me think about challenging dominant convention, and specifically this idea of the 'kept' woman... the 1950s housewife, or the perfect ballerina."

The character of Oktoberfest — who lives inside a music box and watches the world go by through her window — was born at that moment, but the story expanded as Denton drew from classical and contemporary inspirations. Other TapeSSer members began contributing ideas and talent. **VERLIEA AND REINVENTED** and composer **ANDREW FURBER** brought classical training to TapeSSer. Denton's "story" she says is Oktoberfest, November, together will working with an acoustic ensemble and with Furber's compositions, transposed onto a copper record and

The dream sequences will be projected directly onto the back of Oktoberfest's music box, representing her only interaction with the real world outside her box world prison.

"She's challenged by what the box outside of her music box because it shows life being actually lived — unlike her own little world, where she might be on a pedestal, but she's essentially trapped," Denton says.

In some ways, it's an apt metaphor for what the TapeSSer Coloured Ensemble is trying to do with this show: break free of real or imagined constraints and offer a new perspective to Burlington theatergoers. The production is the group's first real opportunity to "test the waters of doing a higher level of work, and to see if getting paid to work as artists is a viable way of making a living here," Denton says.

"It's also really important to me that we bring new theater here and contribute to a creative economy in Burlington," she adds. "You don't want to just go off to New York to do your work, there are a million artists right here with amazing skills and creativity that should be used. It feels like we're not finding the end or we want in the place that's already been created, then, OK, let's build it."

Of course, creating a new platform for sustainable physical theater in Burlington involves at least a small pot of money for sets, lights and salaries. The ensemble is attempting to raise about \$8000 before the production, much of which Denton hopes will come from local sources. Opportunities to participate are spelled out on the production's website.

"I can write lots of grants to try to get money from national funds like the Rockefeller Foundation, or I can try to build relationships with businesses and individuals right here who will be directly affected by new theater in Burlington," she says. "We want to make shows that bridge the gap between community and art, and I really believe that new and interdisciplinary art can do that."

If the TapeSSer Coloured Ensemble doesn't raise the desired amount, though, the show will still go on.

"I love working with all of the resources available to me, whether that's human imagination or physical materials," Denton notes. "At this point, I don't know whether this will be set in the late 1930s or the 1950s but as long as it remains an ambiguous, storybook theme, it could be anything. We'll just see where what materials we can get our hands on."

Oktoberfest's Box, November 16, 17 and 18 at The Black Box at West Street, featuring TapeSSer Arts Center, Burlington. Times and admission TBD. oktoberfestbox.com

Middlebury Actors

importance him as an actor. She talks about his recent divorce. "You as a lot of pain about it," she says, pretending to be Schultz. Then she pauses. "But, on the bright side, I have more time to work on my chess." Another pause. "I'm an artist."

The play unfolds over the course of a six-week workshop, and we only see the characters as Gens. Each time we encounter them is a new scene, they have learned much more about each other than we have. Some developments are revealed onstage, but plenty more happen offstage. We can infer, for example, that Worry and Janet's marriage is on the rocks and that their daughter is troubled, but we only see fragments. We watch Janet's fiction for Theresa blossom in execution, such as when the

pace is restricted to have a conversation using one word each. "Schultz, go back," Theresa says, already looking sleep into Janet's eyes. "No work," Janet answers, with all her heart, "no work."

In the play's lowest scene, Mary asks each participant to write down a secret, then hold up their pages, there it is a bag and pack out a different way to read aloud. Schultz's hands are visibly shaking, but he goes along with the exercise — and the revelation are momentous.

It may be more dense than any contemporary acting workshop should reasonably have, but it makes for great theater. **B**

Circle Home Transformation by LINDSAY J. WESTLEY. Actors will shape Thursday through Saturday July 9-11 from 10am-12pm Theater in the Museum \$10-25 transformtheater.org/middleburyactors.org

Feedback CONT.

(usually) to support laws, so before you go winning about the military-industrial complex making up your pseudo-tax dollars, maybe ask yourself why you're all loved to bits and mean about everything from issue websites to airplanes.

This is complete and utter hypocrisy on a state that presents itself as the queen of green but whose lawmakers cry and complain about windmills "in their back yard," Vermont. And Chittenden County in particular needs a serious makeover to clear up a bad case of two-facedness that seems to have gone way beyond the point of constructive protest.

Steven Jones
PLATTISBURGH, N.Y.

IN DEFENSE OF BURLINGTON HIGH SCHOOL

Richard Handelman's letter about diversity in the Burlington schools [Deadline, "How Does SBHS Do It?" June 20] is misleading and sheds more light than light about integrating immigrant children with challenging needs. By citing the success of a young Asian and implying that SBHS has some special formula for success that Burlington ought to follow, Handelman forgets that Kevin Wang comes from a highly educated (his dad is a UVM economics professor) family who has lived in the USA for more than 30 years.

Mr. Wang deserves his accolades, but his profile is very different from the profiles of new immigrant students at SBHS, especially the new refugee students from Africa.

In an atmosphere of tension about our public schools' capacity to integrate immigrants with challenging needs, Kevin Wang should not be the poster boy for the successful integration of these immigrants. It would have been more appropriate had Handelman cited one of the scores of SBHS graduates from Asia, Africa, the Balkans or Eastern Europe who came from some horrible backgrounds, struggled and thrived, and went on to college and successful lives elsewhere.

So to answer Mr. Handelman's question, "how does SBHS do it?" probably only a differently than any other Chittenden County high school with talented and family-supported immigrant students. The better question to have will do all over Chittenden County is, how do we serve immigrant students with challenging needs and why does SBHS have more of these students than any other high school in the county?

Julius J. Casin
BURLINGTON

DINER PAYS OFF

How nice to see a positive success story of a local business — the Pearl Street Diner ["A Pearl in the Rough," June 12]. Hearing some of the below and what practices, a truly in an American dream come true. Hard

work does indeed reap rewards. The diner is an asset to your town.

Jane Kaufman
ROCKINGTON, VERMONT

GOOD LUCK, GEKAS

[Re: Fair Game, "Ready Alex, Fire!" June 20]. While I applaud Cassandra Goken for her public-spirited association as a candidate for lieutenant governor, I must also know about the employment rule she was about to break. Paul Poirer was right to protest the political neutrality of the organization and, while it might seem harsh to let Goken go, he did the right thing.

I wish Cassandra the very good luck in her quest for public office. She is talking on a very popular incumbent, so she'll need all the help — and luck — she can get. I also hope she'll be able to find another job with health benefits very soon.

Don't start this point out the madness of tying health insurance to one's employment. If it just means no more "Whose side are in the United States could this even happen? Where else would a person lose his or her health insurance because he or she lost his or her job for any reason? All other "divided" countries have health benefits secured for their citizens through publicly funded, or, "socialized" medicine — a much better idea — especially when the private insurers are not part of the equation.

Garry Slaney
WASHINGTON

A LITTLE HEALTH-CARE REFORM HISTORY, PLEASE

[Re: "Seven Vermonters Ask: Tying to Rethink Health Care Reform — Our Metaphor is a Toss," June 10]. For 30 years the Ethos Alliance Institute pointed out how extreme government intervention has made a mockery of health care, entangled single-payer advocates and posed the hard question that single-payer advocates, driven onward through the fog by their mystical socialist theology, simply refuse to face.

Interested parties can find all of the commentaries, reports and fact sheets (see especially "Tim Ford, Question") at ethosinstitute.org, along with my 1992 Senate speech against former governor Dean's health care proposal. (Act 300 of 1992, every provision of which was abandoned, repealed, failed or laid to rest in subsequent congresses.)

The historical trivia buff: On the day in 1993 the Vermont Health Care Authority's plans were released, the *Burlington Free Press* carried a front-page story headlined "Governor to control health jobs. Single payer said of loss." Just, Dean was quoted as saying: "I'm not interested in debating with the Pagansisters. [They] have to get over this obsessive-willful-Canadian-style single-payer system." Where is that guy now that Vermont needs him?

John McClaughry
WILTON

McClaughry is the founder and former president of the Ethos Alliance Institute.

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WHISKEY TANGO FOXTROT

We just had to ask...

Are Burlington gas stations gouging customers?

BY KATHRIN FLAGG

This week's question comes to us from an eagle-eyed consumer who wrote in wondering why gas prices around Burlington — ranging from \$3.01 to \$3.22 a gallon (see regular) in the last week of June — seem so much higher than those elsewhere in the state.

Sure enough, mid-June Route 7 and you'll see the prices plummet to about \$3.09 in Vergennes, down to \$3.03 in New Haven and finally to \$3.40 a gallon in Middlebury. Last week, Vermont's average gas price hovered around \$3.05 a gallon — but ranged from a high of about \$3.72 in Burlington to a low of \$3.01 in Jay.

Seriously, WTF?

We're not the only ones asking: On Monday, Sen. Bernie Sanders wrote to Federal Trade Commission chairman Jon Leibowitz and U.S. Attorney General Eric Holder requesting an investigation into Burlington's high gas prices. Sanders points out that in addition to

Gasoline	Self Serve
REGULAR UNLEADED	ARM $\frac{9}{10}$
MID-LEVEL UNLEADED	LEG $\frac{9}{10}$
ULTRA PREMIUM UNLEADED	WTF $\frac{9}{10}$

the problems of oil speculation on Wall Street and record profits at major oil companies, just four companies own 58 percent of the gas stations in Chittenden County.

"Does that have an impact? Well, it might," Sanders said in an interview.

Bill Heffernan is one of the owners of Champlain Valley Plumbing and Heating in Middlebury and a purveyor of that elusive \$3.49-per-gallon gasoline.

"Basically, we set the tune in Middlebury," Heffernan says. "Whatever we go to, people follow."

What Heffernan means is that gas station owners and managers are paying close attention to where their competitors set their prices. In competitive markets, every cent counts.

Is competitive spirit what's missing from the greater Burlington gas market? If so, perhaps not for long: In May, Costco filed an Ant 200 application to build a self-serve gas station at its Coldwater warehouse R.L. Value, Inc., which owns the Maplefield convenience store and gas station chain, requested party status on the Ant 200 hearing, courting opposition to the project in terms of environmental concerns about nearby wetlands. But Value also operates a Mobil station

about a half mile from Costco — which, if granted permission to build its gas station, would probably undercut nearby competitors.

While that Coldwater Maplefield Mobil sold gas for \$3.65 early this week, prices at other Value stations showed the influence of nearby competition. For instance, at the Middlebury Maplefield's Mobil, three barrels of a crude from Heffernan's business, prices last week started at \$2.45 per gallon, just 5 cents above Heffernan's price. (The Mobil's convenient Route 7 location and brand-name fuel could be factors.)

Heffernan points out that another Value station in Addison County — this one in New Haven — sold gas for \$3.53 per gallon last week, while gas at the Mobil station in Morrisville priced out at even higher: R.L. Value's president didn't return messages requesting information about how the St. Albans company sets prices at the pump.

Gas station owners, then, appear to exercise discretion in setting prices. Joe Choquette, a spokesman for the Vermont Petroleum Association, says that Vermont traditionally has a few pockets of "intense competition" — Rutland jumps to mind for him — where prices vary less from station to nearby station. Prices also tend to be lower in those areas, perhaps customers are traditionally more cost-conscious, and gas station owners price accordingly.

Some regions, like Burlington, are decidedly uncompetitive. Prices can vary by as much as 16 cents per gallon throughout the city. Choquette says that, if customers shopped purely based on price, they'd probably drive down prices across the board and reduce variation. But they don't. Brand loyalty, location and convenience all play just as large a role in determining where customers shop as prices do. (If you see a bargain shopper, take note that on Monday morning the Burlington area's cheapest gas was sold

at the Gulf station on Williston Road for \$3.35 a gallon.)

Still, competition — or lack thereof — in Burlington doesn't wholly explain why the city's prices are so much higher than those around the state.

"There does seem to be a phenomenon about the Burlington area where gas prices [are priced] more selectively than other parts of the state," Choquette says.

Yet another factor is the source of gasoline. Gas prices at various wholesale locations — typically Albany, N.Y., Springfield, Mass., and Montreal — can vary from day to day. Heffernan tries to buy from the south, he says, because he often finds gas cheaper there, but he notes that suppliers switch sources frequently.

Even local industry experts have a hard time predicting what will happen to the price of gasoline over the course of the summer. Choquette declines to venture any guesses. Heffernan points out that the price of crude oil is pretty low right now (about \$92 per barrel) and says he doesn't see it going any lower.

Wholesale prices can fluctuate based on a number of factors. Sometimes political turmoil in foreign countries has an impact. Other times, Mother Nature intervenes. Occasionally an actual shortage occurs, and sometimes refiners shut down for maintenance and put additional pressure on the market.

As for Burlington's higher prices, Heffernan speculates about what's behind them: "Personal greed." While he can't say for sure what other stations are paying for wholesale gasoline, he knows what he's paying about \$3.07 per gallon last week, which left him with a 30-cent margin. "There's no margin in the state of Vermont right now," he opines. "They're all making a lot of money."

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Dear Cecil,
Is it true that as electromagnetic pulse (EMP) would stop cars and trucks and they would not run until fixed? Would our stores be empty of food because trucks could not move food to them? Would water be our heroes stop flowing because of EMP damage to electrical equipment? Why don't we hear more about this?

Mark Terry, Honolulu



What do you mean, why don't we hear more? We've heard plenty.

We have, for starters, been apprised of the EMP menace in a prominent 1993 column by (ahem) me. Admittedly I was suggesting EMP as a way of inducing obnoxious car stickers, which some may feel indicated a noncommittal attitude toward the subject. This has left the heavy lifting to the likes of Steve Groggick. Let me wake up for this as best I can now: EMP could be, in theory, really bad.

Although EMP was understood in a general way back in Manhattan Project days, it's potentially devastating impact didn't sink in until 1981, when the Swedish Prime Minister visited the Pacific unexpectantly wrecked electromagnetic havoc in Honolulu, 900 miles away. Hundreds of streetlights were knocked out, bridge shores

went off all over and interrelated phone service was disrupted. Whoa, and started scuttling, storm bombs are worse than we thought.

The electromagnetic energy generated by a nuclear detonation usually contains of three distinct pulses. The first, called E1, strikes solid-state electronics such as computers, cell phones and televisions. The second pulse, E2, is similar to a lightning strike and can be stopped by surge protection, provided said protection wasn't destroyed by the E1 pulse. The E3 pulse, perhaps the most virulent, is a slow, long-duration surge that attacks

power-transmission lines and other electrical infrastructure.

Scary, but why are people freakin' out about EMP now? The first reason is that although the end of the Cold War has reduced the odds of a nuclear holocaust, the proliferation of storm bomb technology has increased the chances of other types of nuclear attack. An already upgraded EMP attack could cripple a country's high technology while not directly killing millions, reducing the likelihood of nuclear retaliation. In 1999 members of the Russian Duma, upset over NATO bombings in Yugoslavia, hinted about an EMP attack in response.

Currently eight countries border the U.S. could unleash a nuclear EMP assault, and 10

others may be able to swing it soon. Nobody would put such a thing past the loose cannon running North Korea (which apparently has the bomb) and Iran (which apparently doesn't yet). This led News "Mise the Moon" Groggick to raise the specter of EMP doomsday during his recent presidential campaign.

The second reason for renewed fear of EMP is that we're becoming increasingly dependent on fragile electronics. Back in 1993 the web barely existed, smartphones were unknown, and it wasn't unheard of to find vacuum tubes and non-electronic controls at power plants and industrial facilities. Today, there's vulnerable circuitry in just about everything. OK, not barbecue grills. Barbecue grills are a rock.

Predictably, this fact has inspired apocalyptic scenarios. Imagine if every computer and embedded microprocessor in the Mississippi stopped working! Maybe we're not exactly back to stone knives and headlamps, but you might want to dust off the typewriter. And prepare to put some stress into it on that bike — critical automotive electronics could be fried.

Recognizing the situation, Congress established a commission to assess the EMP threat. In 2004 the commission reported that a couple of small nuclear devices exploded in the right places could shut down 70 percent or more of the U.S. power system. Fusing it could take a while — some components, such as very high voltage

transformers, can't be produced quickly. Our natural gas infrastructure would likely also be knocked out, and much of our telecommunications capability would be destroyed. If it were at 30,000 feet in a fly-by wire civilian aircraft at the time of the attack, let's just say I'd be concerned.

Defeating against an EMP would be costly. You'd need lots of spare parts and low-tech backup systems, plus shielding of key elements. It's doable, but even the U.S. military hasn't made much progress.

Scifiots, of whom your column is habitually one, may be inclined to dismiss EMP as another faithful concern of professional worrywarts. (Remember biological warfare?) A successful assault would require mastery of multiple complex technologies, and North Korea, for one, has been having a helluva time just getting locks to work.

However, the real danger may not originate in Pyongyang or Tehran but in the hands of unaccountable energy overlords. Every so often the sun unleashes geomagnetic storms powerful enough to destroy transformers and cause blackouts.

The 1939 Carrington solar storm, the strongest ever recorded, was so powerful that sparks from the currents induced in telegraph wires set telegraph paper on fire. If a storm like that were to happen in the age of the iPod, wire in the twinkling of an eye, our entire civilization might be shut d ☺

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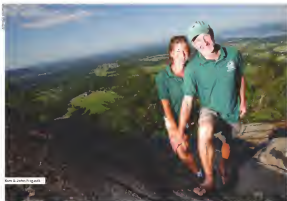
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Kim & John Frigault

High Ranging

BY REN PICARD

Few Vermonters can boast as spectacular a view from their home office as John Frigault. But in his case, home and work are the same place. The 49-year-old park ranger lives and works with his wife and fellow ranger, Kim, high atop 460-foot Mt. Phlo in Charlotte.

The Frigaults may be wedding anniversary to the 265-acre Mt. Phlo State Park, but they're hardly new to the state park system. For the last eight years, the duo has spent six months each year working together as park rangers in the Wilgus, Townsend and Jamaica state parks. Their latest assignment, Mt. Phlo, started in April.

The couple moved to Vermont from Connecticut in 1992 and got married the following year — on a mountaintop, of course. For about six years, they worked and operated an off-the-grid alpaca farm in Grafton, before getting into the park ranger gig.

Because Kim suffers from Raynaud's disease, a condition that makes her extremities highly sensitive to cold, she and John winter each year in Burlington. It's a small seasonal community on the Pacific coast of Costa Rica that was created by Grafton's Supply Center WTRamp.

Seven Days caught up with John Frigault in a scenic overlook facing Kingdom Bay and the Adirondacks — a spot, he says, where many people hold weddings and other family gatherings.

SEVEN DAYS: Tell me about your typical park visitor.

JOHN FRIGAULT: It's a very special, spiritual-type place. So we have people who come and do tai chi and yoga up here. And, being so close to Burlington and five colleges, we get lots of kids.

SD: What's the best part of your job?

JF: The people. What we're trying to do is provide the best possible visitor experience we're able to — and this park

enriches it every day. As long as we maintain the infrastructure and make sure the buildings and instruments are nice and clean, then people come up here and see the view and get the benefits of the lake, and it's fantastic. And the sunset? It's like God stroking the heavens with a palette of color.

SD: What's the worst part of your job?

JF: That's a tricky question. There really hasn't been a downside. Sometimes within the park system, it's hard to leave your park. We have a great, great management team, and they're always telling us, "You need to leave the park and stay refreshed." But right now it's just awesome. I have nothing to complain about whatsoever.

SD: Ever had any unusual experiences in the park?

JF: Yes, every day! One day when dinner we're walking to watch the sunset with our friends. It's 45 degrees out and really breezy, and we go up to the rocks over there, and there's this bag of clothes and underwear. My friend Angela picks them up, and I'm like, "Are these naked people down there?" And she's like, "Yep!" I don't know why in 40-degree weather on a windy day people would take off all their clothes and go out on a cliff, but it was kind of funny.

SD: Any interesting wildlife encounters?

JF: Not so much here yet. But at Wilgus [State Park], I saw two bald eagles fighting over the river. One of them plummeted down into the river with a big splash. Eagles can't fly from the water, so it actually smothered with its wings to the shore. And when it got to the shore, it ruffled its feathers and swilled up and, I guess, found a place to dry off so it could fly again.

SD: Why do people have to pay when they just walk into the park?

JF: Our philosophy is, it's a sweet raise fee to the park. So whether you're walking, driving or riding your bike in, what we're asking people to do is help support the park system. Because it takes a lot of time and money to keep this going for people. And a lot of work on a lot of different levels. We're protecting this resource. We're not in it for the money. We're doing it because we love it.

SD: Do you get asked that question a lot?

JF: Yeah, we hear it all the time.

SD: Why do people need to keep their dogs leashed?

JF: We love dogs. We have two and take them for a walk every day. But it's easier when everyone keeps their dogs leashed, so they're not running through someone's wedding ceremony [laughs].

SD: What's the hardest part of your job?

JF: Enforcement. We're not police officers. We're park rangers. When people are camping and drinking, they have to turn off their radios at quiet hours at 10 p.m. We have to explain to them that there are children over here sleeping. It's a lonely park. But, for the most part, everyone is really really cool here.

SD: Have you and Kim always worked together in the parks?

JF: Yep. We are an excellent team. Whatever I lack, she makes up for it.

F There's a tremendous pleasure there in knowing a Vermonters such as an interesting occupation. Suggests a job you would like to know more about. Contact: ren@seven-days.com

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Century Clubhouse

Vermont author Glenn Stout chronicles Fenway Park's remarkable first year

BY DAN ROLLES

Boston's Fenway Park is among the most famous and beloved sports arenas in the country. It is, in any way a shrine has disappeared over the last 100 years, baseball's cathedral. The oldest, and smallest, Major League park in existence, it offers a unique game experience. That is largely owing to its unusual dimensions

SPORTS

and quirks — the Green Monster, Pesky's Pole and the Triangle.

Baseball fans of all allegiances agree it's an arena rich

with history and shrouded in mythology.

This year, Fenway Park celebrates its

centennial, and in his book *Fenway 1912: The Birth of a Ballpark, a Championship Season, and Fenway's Remarkable First Year*, Alhambra-based sports writer Glenn

Stout offers an unusually comprehensive

history in that inaugural year, the team

— in fourth place the previous season

— became an unlikely powerhouse and

World Series champion. Fenway Park

was in much jeopardy as the team's triumph

as worn players sat at knotty Joe

Wood, Harry Hooper and Ernie Spohrer

Stout is an accomplished

sports writer and historian. He's authored, coauthored,

edited or ghostwritten some

80 books, including histories

of the New York Yankees, the

Chicago Cubs and the

Red Sox. He writes a sports

biography series, *Good Sports*,

aimed at young adults. He is also the

editor of the annual anthology series

The Best American Sports Writing. But

Fenway 1912 may be Stout's most significant

work to date. Earlier this year, the

Society for American Baseball Research

recognized it as the best book of baseball

biography or history in 2011, granting it

the prestigious Seymour Medal.

To piece together the history of

Fenway Park, Stout spent three years

researching the book, meticulously combing

through the Boston Globe archives

and sifting out other newspapers for

any tidbit he could find. But he says he

specifically wanted reading other histories

of the ballpark for fear of repeating

inaccuracies.

"Just because something was written

before doesn't necessarily mean it was

true," Stout says in a phone conversation.

Many crucial questions about the park's

origin had never been adequately

answered, he adds, not even in a history he

wrote in 1987 for the *Red Sox Yearbook*

commemorating the park's 75th anniversary.

Stout says that, as he searched,

he turned up even more questions and

misconceptions about the park.

"We all think we know everything

there is to know about Fenway," he says.

"But there is so much to the story that

had never been told before."

As an example, Stout notes that

Fenway's unique footprint has nothing

to do with its present-day surroundings

in Boston. Currently, the park is

sandwiched between buildings on

Lancaster Street and Yorbury Way.

Conventional thinking has long held

that the park was designed to fit within

those urban confines. But in 1912, the

Fens in Boston were resembled fenced

in with a cramped cityscape.

"It looked like Kansas," says Stout. He

discovered that the neighborhood now

surrounding Fenway was made to fit the

park, not the other way around.

Before he became a writer, Stout

worked as a librarian and in construc-

tion. His first boss gave him an unfathomable

distance by today's standards and a fly

from the 425-foot marker currently in

Fenway's center.

"From my experiences playing

baseball, that told me that

outfielders could play more than

400 feet," Stout says. That

aided Hall of Fame center fielder

Tris Speaker, who in 1912 had one

of the greatest defensive seasons

ever because of his elite speed,

Speaker could cheat in and still

have time to run back when the

ball was hit over his head, confident

that the closer outfield wall

would beat him out of the misplayed

an opportunity. In 1912, Speaker first

performed what would become his

signature play: the unassisted

double play. It seemed basic, a rarity

for outfielders, also facilitated by

Fenway's smaller dimensions.

"That's something that directly

impacted the fortunes of the Red Sox

that year," Stout says.

Part of the charm of Major League

Baseball's smallest park is its intimacy.

Obstructed views and odd

angles aside, it allows fans

to be close to the action.

Ironically, the initial reviews

of the park suggested the

costly expense, in fact com-

plained by a lack of closeness

both to the field of play and to

other fans. Stout explains that

the initial layout was much different

from that of the park today. For instance,

the grandstands along the first and third

baselines were completely isolated from

the corner-field bleachers, creating a

blatant disconnect between fans.

The footprint of Fenway as it is now

didn't come into being until just weeks

before the 1912 World Series. The

Red Sox added nearly 12,000 seats to the

park, including bleachers in right field

and on the playing field in front of the

left-field wall — say ball hit into or over

the now dramatically close left-field

stands was considered a ground-rule

double. Another new fence was

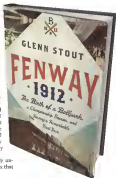
constructed in right field, but it wasn't

solid. This right-field fence was essen-

tially a railing, and any ball that passed

through it, or even under it, was a home

run. It was the last time the park had



been completely enclosed, becoming a

structure comparable to the "hardbox"

Fenway is known as today.

The Red Sox went on to best the New

York Giants in the 1912 World Series, a

dramatic and controversial eight-game

series they won four games to three —

with one game declared a tie because

of darkness. That season sparked the

most successful run in Red Sox history

between 1913 and 1918, the team

appeared in and won four more World

Series championships. Then it sold

Red Sox to end an end-of-an era 56-year

title drought before winning in 2004 and

again in 2007.

But, as Stout reveals in *Fenway 1912*,

through it all — from Ted Williams to

Yankees back to "Sleeping" Dent to

David Ortiz — Fenway Park has re-

mained a dynamic treatment to a game,

as a team and, ultimately, to a city. ☐

**THERE IS SO MUCH TO THE STORY
THAT HAD NEVER BEEN TOLD BEFORE.**

GLENN STOUT

ties. Both experiences served him well

in writing and researching *Fenway 1912*.

He says he remembered a lot of information

from plans and permits. Playing baseball in

his younger days was also key to unlocking

some of Fenway's mysteries, Stout

says.

His sleuthing required reading be-

tween the lines and connecting dots

from various sources. Stout especially

recreated the entire 1912 season from

box scores and game reports. In that

way, he discovered the important role

the park played in the Red Sox's success.

"For one thing, I noticed there was

an increase in outfield passes," he

explains. The Sox's previous home, the

Huntington Avenue Grounds, was con-

sidered compared to Fenway in 1903,

Huntington's center-field wall stood

Fenway 1912: The Birth of a Ballpark, a Championship Season, and Fenway's Remarkable First Year by Glenn Stout, Houghton Mifflin Harcourt, 428 pages. \$24.95. HMHBOOKS.COM

PHOTO BY GUY LAWRENCE

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Meet Your MAKERS

Vermont's hackers, artists and inventors are sharing ideas — and solving problems

BY MEGAN JAMES

Remember when geeks were uncool? John Cobb does. The 53-year-old IBM fellow recalls the disapproving look people shot him when, growing up, he told them he wanted to be an engineer. "I've spent my whole adulthood trying to get other people interested in geeks," he says.

Looks like it worked — the Age of the Geek has arrived.

With the advent of the Internet, open-source software, and increasingly affordable and accessible high-tech tools, making stuff isn't just possible; it's hip. Evidence of both qualities is in the pages of *Made in Vermont*, where readers find sketch-drawing, links and their What-Does-That-Mean? (You'll even find instructions for do-it-yourself space exploration using homemade satellites. Yes, really.)

Vermont's "makers" — a term that originated in the early 2000s, meaning any amateur or professional creator of physical objects — are farmers, programmers, artists, educators and kids. Whether they're dressing up Beanie-baby style contraptions to scare the deer from their fields or creating sound installations for a gallery, makers have a few things in common: curiosity; a can-do, DIY spirit; and a willingness — even eagerness — to share.

"The whole idea is that you give freely of your ideas," says Cobb.

"There's always been a core group of makers in Vermont, but they met and have called themselves makers," says Eric Hall, an active member in the newly formed Vermont Makers community. "I worked with a man who wanted his own rental to make a camera from scratch."

Thanks to the formation of Vermont Makers, the unveiling of the University of Vermont's new fabrication laboratory, or "fab lab," and the announcement of a Champlain Maker Faire in September, the state's makers have been emerging, sharing ideas, collaborating on projects and developing physical spaces where they can work together.

"The real movement is really about taking back control of our conversations, being more thoughtful about our relationship to the things that we use," says Kim Howell, the interim director of Champlain College's MPA



in Emergent Media, who has partnered with Vermont Makers to host meet-ups.

For Hall, who writes software for a living, making is all about connecting with his 8-year-old son — they use LED lights to snap up model trains and together "On a random night, he'll come say, 'Let's go invent something.' That creativity is the key."

Seven Days periodical into the Burlington area's wild and woolly maker scene, which seems to be growing exponentially — just like the technology that fuels it.

Farmers, the original makers

Rob Rock is the 32-year-old co-owner of Flat Rock Farms in Burlington's Lamoille. On a sunny, drizzly afternoon, he's out on his 61-acre farm with the prototype of his latest invention, the flame winder. "It's like a herbicide tank that you can roll around," he explains with a grin. It looks about as safe. He's fixed a propane tank atop a rectangular steel frame on four wheels. A tube connects the tank to a row of miniature flame throwers below, positioned just a few inches above the seedbed.

Burning off weeds isn't a new concept. Farmers have long known that if you heat the water inside a weed's cells to 180 degrees Fahrenheit, you can rupture the cell wall. Flat Rock's device makes the process easier. He doesn't have to carry a propane tank on his back, and because his machine is in the same width as the seedbed, he can burn the whole row at once.

Rock borrows a lighter from a friend and lights the corner of a sheet of cardboard, which he places on the bed directly in the flame. He turns on the propane and wheels the heat over the burning cardboard. Whoa! Flames grab two handles on the front of the machine and suddenly looking like a dark lord of the underworld, slowly pushes the weed down the row.

The project has made him a little nervous. "Because, you know, you're playing with fire," he says. Early in the winder's development, Rock would crouch down to ignite it with a barbecue lighter. One teacher got too close, and the flames singed off his eyelashes.

Once Rock has perfected the winder, he plans to offer the blueprints to farmers, a nationwide out-of-line community of farmers who share projects, some modestly using existing technology and others creating something new.

"The big problem on the modern small farm is that technology doesn't always exist at the scale we're operating at," says Rock. For example, how does a small farmer dry his lettuce? Products abound to help 1000-acre farms wash and spin-dry their greens in bulk, but those machines are simply too big, and expensive, for a farm the size of Flat Rock.

"I've seen people drying lettuce dry with those baskets where you turn the handle," Rock says. "I have a friend who connected his farm power to a washing machine — it's never been showcased, but it's dimensioned."

Rock's solution? He took apart a pile of household washing machines and rigged them so all he has to do to drain water from his crops is add spinners to the levers in and his "spin cycle."

Rock's earlier creation can be fixed all over the farm. His first was a pedal-powered, precise workstation for hand weeding, which currently sits against beneath a tree near a backhoe field. "It should hold the thing," muses Rock. Inside it is his first successful creation, a high-diver's wonder.

Rock draws his designs on Google SketchUp, a free-to-use 3-D modeling program, and has even taken

advantage of 3-D "printing," which spits out parts to order. For the under-16 painstakingly machined 11 small plastic parts before he discovered he could have sent the design to produce-run to have them printed — for \$1 a sub.

Rock has no background in engineering. He's learned by taking things apart and putting them back together — and from reading Mike's magazine. There's been a lot learned about the Arduino, a dirt cheap, customizable, open-source microcontroller — essentially the brain of a computer — that is changing the nature of DIY projects.

The Arduino, which can receive input from the environment through sensors, has no real applications on the first. One of them is the automated chicken coop that Rock used about a mile from his home in the Berkshires. The Arduino can cause the door to open when they enter the coop at dusk. "When all four of your chickens have gone into the coop, it'll send you a text message that says 'The girls are home,' and the door will close and turn on the light for an hour while they settle in," says Rock.



From left, 10 photos of Frank Thornton in his Father's world.

Rock is hoping to use the Arduino to address a universal farm nuisance: deer mauling on his crops. The idea is to set up sensors at the corners of his fields so that a deer crossing the sensor triggers a light sensor, which frightens it away. When Rock brought up the idea at a meeting of Burlington hackers who call themselves Laboratory 8, he says, "One of the guys looked up from the circuit board he was soldering, and he was like, 'I'll help you with that.' And I'm like, 'Hi! Hi, yeah, man!'"

Years out computer programmers and farmers have a lot in common. "On the farm, you really thrive on that from scratch-ness," says Rock. "Life: goldmines, that sort of thing. Why can't I just do it the way I want?"

The hackers

Most people don't think of anyone (even when they think of "hackers"), they're... systems... Laboratory 8. The implications of the highest order these men — and they are, for all of them — are ancient, photo books and 12 penicillins. They are devotees of IEEE CSIG, the world's largest running underground hacking conference, and after spending a few hours with you, you start to believe that any one of them could be involved in Anonymous, the not-so-new group of mischief, havoc-wreaking "hacktivists."

Except that these men are really nice

The group, which was formed in 2000 as an offshoot of the worldwide monthly hacker meetings known as 2600, recently became a nonprofit called Vermont Hackerspace, Inc. Last January, Lab 8 took up residence in the former walk-in freezer of Burlington's Hood Plaza. "That's why there are drains on the floor," explains the group's director, Jesse Krambs, a data engineer at Burlington Community College.

During Lab 8's regular open hours — Tuesdays and Thursdays from 5 to 8 p.m. — hackers drop by to work on and share projects. On one recent evening, five core members left time off from their day jobs to welcome a young, nervous-to-the-hacker team.

The scene started in 2006 (coinciding with the Chaos Computer Club, a group of programmers advocating for government transparency and universal access to technology), explains Krambs. The club visited the U.S. in 2000 to share its model for so-called hacker spaces, and the phenomenon of hackers collaborating in large groups took off. "Then we got more made," says Krambs. "And

all cleaned up and happy. The principle's the same. Find technology and break it... or make it."

At Lab 8, there's a lot of both. And the group accepts new members, whether they consider themselves hackers or makers. The only requirement is that members be "adult-type people," says Krambs. "It doesn't mean you are so much, it means you're not a jerk."

Flurry of what-hackers-do-it Lab 8 says member Sam Steller, "to just to prove that we can do it."

Frank Thornton, a former Schenectady police detective who now owns the digital locksmith and restoration firm First Northern Information Security, agrees. "There's nothing like getting a bunch of alpha geeks together and saying, 'What if we press this button?'" he says.

But there are practical applications for their projects, too. Krambs has plans to use an Arduino microcontroller to track the consumption of his compost pile, as well as of his hairbrush. Doug Smith, who recently finished tweaking the lab's feedbox so that messages left on its



From left, Doug Smith, Chad Loomis, Justin England, Jesse Krambs, Jesse Krambs, Adam Hines of Laboratory 8.

THERE'S NOTHING LIKE GETTING A BUNCH OF ALPHA GEEKS TOGETHER AND SAYING, "WHAT IF WE PRESS THIS BUTTON?"

FRANK THORNTON

then there's a need somewhere to become cool."

Not even Lab 8, which grew out of a popular class at the Massachusetts Institute of Technology called "How to Make (Almost) Anything." The idea was simple: Equip a lab with state-of-the-art digital technology — 3-D printers, laser cutters and more — and open it up to the community. You don't have to be an expert to play around in a lab lab, all you need is an idea.

Then, in 2006, Dave Dougherty published the first issue of Mike's magazine, popularizing the concept of amateur inventing by learning cool DIY projects along with designs and instructions. The magazine also helped to spread the word, a term that connotes mischief as the free-wheeling-making "makers." These days, you'll find maker spaces as well as a hacker space. The difference? Not much, a sign outside. "It's basically the same staff but

answering machine are forwarded directly to each of the core members' cell phones, has been constructing a 3-D television made of LEDs. Eventually the robotic display will be a multiplayer game of Snakes.

Many of these projects are possible because of the Arduino. "You don't need to know everything about electrical engineering and programming and computer engineering just to make this one little device work," says treasurer Chad Loomis. "It takes a basic programming knowledge and the willingness to noodle around online for answers and inspiration."

That's the key secret to learning new technology. "Most problems have been solved by somebody else," says Krambs. "And maybe they've tried about a million, and usually you just need a hint about how to get there."

Any time you start talking about the open-source movement, you start talking big ideas. Over the next hour and a half, the conversation at Lab 8 drifts around excitedly from 3-D printers and the collective intelligence of crowds to Arduino sensors, prosthetic limbs and 3-D printers. And, of course, to penicillin pills.

It won't be long before everyone has access to 3-D printers and downloadable designs for objects. Thornton says, imagine the tech breaks on your washing machine, he suggests. Instead of buying a new one from the company that sold you the thing, you can download a non-digital-design design (one that is not proprietary)

Meet Your Makers with

and make your own replacement part. "Right now [the issue of digital rights] is about books and music and movies," says Thornton. "What happens when it becomes about knowledge?"

Fab labs

When UVMS Vermont PublicLab held its grand opening in May, organizers were expecting to show off the new digs and state-of-the-art tools to a small group of enthusiastic tech geeks. But the lab in Waterbury was overrun that afternoon with makers and wannabe makers from far beyond the college community.

It's no wonder. The place is equipped with some badass tools, including an electronics station, circuit board fabrication, a 3-D printer and a 3-D printer the size of a welding machine. At the opening event, onlookers watched through the printer's glass front as a constructed-in-mermaid chess piece using a coil of plastic cord.

On the other side of the crowded room, a laser cutter was "engraving" the words "Vermont PublicLab" onto laser-cut ends of toothbrushes. (It can cut much tougher stuff, including fiberglass, plywood, thin aluminum, cloth and leather.) John Cobb, who helped get the fab lab off the ground, scammed around with LED light strips around his head, putting out lowered levels of blue beams.

Casually the UVMS fab lab is open only to students, but the school plans to make it available to the public through a continuing education program. An affiliated lab is slated to open at Champlain High School in the fall. Both are modeled on MIT's program.

When it comes to maker spaces, Cobb believes the more the merrier. "I think it would be great if you could make one perfect facility for everyone," he says. "But my personal view is that these things live and breathe on the personal passion of whoever's running them."

And it's not all about the fancy equipment. "I think the skills and interest are more important than the tools," Cobb says.

But some in the Vermont maker community feel strongly about building a centralized hub. Brian Pomeroy who runs the urban collective Pine Street Studios, is one of them. He's on the steering committee, with Rob Rock, steel artist Rob Clear and several other urban makers, of a proposed community workshop in the



Rob Pomeroy at Pine Street Studios

Queen City's South End. They're calling it FabLab Burlington.

A community maker hub, says Pomeroy, "is not just Burlington on the map. I think it could be helpful and beneficial to the city."

Rock agrees. "If you had a common space where everyone could work together, you'd have the guy working on the Iron Man costume for Halloween, but also someone working on a new toaster."

Pomeroy, whose Pine Street Studios focus on traditional industrial arts such as metalwork and iron pouring, is in for two reasons to accelerate community engagement with the arts and to revitalize fourth-kind industrial buildings: "Ever since I was a kid, I was always interested in bringing things back to life," he says.

Ideally, Pomeroy says, the fab lab would occupy a centrally empty wooden structure connected to the Pine Street Studios building. "Right now it has a lanky mezzanine floor and is developing a great culture for something new, which is ideal," he says.

Most fab labs have what makers call a "clean" room for computer programming and a "dirty" room for 3-D printing, computer numeric-controlled (CNC) machine tools and the like. Pomeroy envisions one more room at Fab Lab Burlington equipped with traditional machine-shop tools. "I'm going to call it the dirty, dirty space," he says with a smile. "In my ideal world, it would all be in one space, and three columns could share that and storage."

Building a community

When Jean Karsen cofounded the Vermont Makers community last fall, all she wanted was to find people who shared her interests, namely using open-source technologies such as the Arduino to make art. She never expected so many enthusiasts to explode out of the woodwork.

It all started with a Twitter feed. After attending a code camp at UVMS, Karsen tweeted that she was looking for members to join an Arduino art group.

One person contacted her, then another. When they were three, they wrote the Vermont Makers charter and published it in a Google group. Twenty people signed up, and Karsen contacted Ken Howell at Champlain College, who offered them a place to gather.

In that digital age, four-to-five contact is still crucial when it comes to building a community. "Without that, I don't think it would be flourishing," says Cobb. And physical preferences are crucial to Vermont Makers' mission, which includes hosting meet-ups, workshops and even a monthly book club (July's book is *Prigyan or the Programmed*, by Douglas Rushkoff).

Karsen and six decided to hold their first meeting immediately after a talk at Champlain College by the California electronic artist Casey Reas, whose work was exhibited at the BCA Center Artwork space in October 2012. Reas created his organic abstractions using the open-source software platform he developed specifically for visual artists, called Processing.

It was a smart move — 40 people showed up for Reas' talk, and 80 came to the maker meet-up afterward. Vermont Makers was off the ground.

"My interest in creating a community that is made up of tech, arts and science people who come together in shared ideas," says Karsen.

As a visual artist, she believes the arts are integral to creating a compassionate society. But the art world is "too isolated, and it can be kind of snooty," Karsen says. The tech and science worlds can be similarly exclusive, and each group has its own language.

"The first meet-up was very lively, and there were people talking about stuff that I didn't understand," she says. "I've missed myself so to be surrounded by it."

Karsen discovered programming in the past five years. But the maker community was accessible, she says, that she recognized the learning curve quickly. Tech geeks these days are a different breed from the troubleshooters she used to call to help her computer when she worked at UVMS. "They'll tell me like a total idiot, and then tell me how to fix the problem, and I will admit I understood it," she says. "That is so different."

That desire for accessibility perfectly fits Karsen's vision for Champlain's open-source art program. Eventually, she says, kids like to be able to get new technology into the hands of community members who might not otherwise have access, starting by offering low-cost workshops (p. 14).

But he's also interested in the potential of the maker movement on a personal level. An artist himself, Howell has used microcontrollers in his installations, which explore human interactions with machines. "A lot of the newer design stuff that the Arduino does is about making



John Abele works with an Arduino.

the computer more human, rather than making the human more computer," says Howell. "We're the ones designing the machines, and in some ways the machines are better at adapting to us than we are at adapting to them."

World's home start adapting, though. "Microlearning is changing the world," says John Abele, who has been working with Doug Webster, an education coordinator for the state of Vermont, to organize the first-ever Champlain Maker Faire this September 28 at Shelburne Forest. The faire, modeled after Maker magazine's annual celebration of art, science and tech DIY projects, will feature workshops, speakers, demonstrations, music and food.

Abele, an inventor and entrepreneur who founded the medical-device company Boston Scientific, spent 10 years as the board chair of the FIRST Robotics Competition, an international high school contest in which kids work in teams to create homemade robots, then go them against those of other teams.

For Abele the maker movement is all about harnessing the power of the entrepreneurial spirit. "Unfortunately, we're in a world where a lot of people sort of let the expert tell us how to do things," he says. "If you really want to learn

something, you've got to make mistakes along the way. You learn something when you put it to work."

Abele says he's been "blown away" by the rapid growth of the Vermont maker community. "I thought we'd find people, but, wow, we're being drowned in them."

Which is a good thing, because the movement is all about collaboration. "People who're never met each other are working together to solve problems," says Abele. "It's an amazing world with lots more risks. And learning how to work across borders is even more important than it used to be."

Still, most makers do what they do for much humbler reasons.

"Somewhere along the line you solve your problem and you still have the tools," Abele says. "So you just play." ☐

■ The Champlain Maker Faire seeks makers to present their projects at: Shelburne Forest to September. Applications and info at champlainmakerfaire.com. Deadline: July 30. www.makermag.org, vcmakerslab.org, abele.org/s.org, firstrobotics.org, pinterest.com/abelejohn

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SEVEN DAYS

Hello, Moto

Could motorcycle touring be the next big thing for Vermont tourism?

BY KATHY FLASS

Eric Milano peddles a gleaming BMW R1200 GS. He accelerates as he leans behind the pitbike of a sibling rally in South Burlington, but within moments he's slowing down to navigate Governor Chittenden Road, a dusty dirt path that meanders under lush foliage and past small dairy farms.

It's not like Eric that Milano hopes will convince dedicated motorcycle tourists to visit Vermont their next destination. Relying on the state's scenic appeal from the back of a motorcycle, he launched MotoVermont—the state's first motorcycle touring company—last year.

"I love motorcycles, and I think it's a really unique way to experience a place," says the avid rider.

His dream was perfect: Milano's business goes hand in glove with what we now the two fastest-growing segments of motorcycle culture: dual-sport riding (which combines riding on dirt and paved roads) and adventure touring. Data from the Motorcycle Industry Council show that sales spiked last year among touring bikes (up 13.6 percent since 2000), dual-sport bikes (up 16.2 percent) and traditional motorcycles (up 11.7 percent from the previous year).

But, even as motorcycle touring has grown in popularity across the United States, enthusiasts such as Milano say Vermont has been slow to capitalize on the trend, and that the state could, and should, be doing more to attract motorcycle tourists.

He hopes to fill the gap. MotoVermont is set to be a pop-up shop for those visitors. Milano's company, tucked in a garage behind Enterprise Rent-A-Car in South Burlington, provides free pickup and drop-off for customers from the nearby airport. For between \$99 a day for a lightweight Kawasaki and \$179 a day for the most luxurious BMW, Milano will outfit a motorcycle with all the essential gear and customized routes for exploring Vermont's roadscape.

As Milano takes off in the direction of Underhill, he's balanced behind him on the passenger seat. This is his first time, even on a motorcycle. It's up to the state of New England to sell up on its mother's dear-God-curve-get-the-back-of-a-motorcycle directive, and Eric put on

a show of daring-do about the whole affair despite some jitters.

I shouldn't have worried. Though I'm admittedly white-knuckling the handles on either side of my seat, sitting behind an experienced rider turns out to be more relaxing than terrifying. When we slow down to glide through village centers—past kids eating coveys and farmers browsing in hay—my knee of thought isn't, I feel like a bubble head in this helmet or I could be at any moment it's more like, I feel really not right now.

Milano moved to Vermont 10 years ago, and by now knows as back roads well. He was seeking for an electronics recycling company based in Milford when he was offered the option to incorporate suddenly. Milano could work

about 34 times more likely than car passengers to die in a crash and eight times more likely to be injured.

Milano isn't headstrong but, in his estimation, "I think the risk is worth it." His customers have to confirm that risk head-on when they sign a thick liability disclaimer agreement before heading out to explore Vermont's winding roads. Riders must be at least 20 years old and have a valid motorcycle endorsement on their driver's license.

Milano's business is the first devoted primarily to motorcycle rentals in Vermont. Harley-Davidson dealerships, of which there are two in the state, have always rented out bikes—but Bob LeClerc, who runs the website motorcycle-vermont.com, says, "The people



anywhere in the country. He picked Burlington—in part because of its relative proximity to his native New York City but also because he loved Vermont's beauty.

It was around the same time that Milano took up motorcycle riding (after trying his gateway hobby, mountaineering). "I was actually always kind of scared of motorcycles," he reveals, but, like many others, he got hooked after he gave riding a whirl. Milano's interest in the hobby was ignited by the U.S. Department of Transportation, the rate of motorcycle deaths nationwide has been increasing—in part because of the surge in ownership, especially among older riders. Per vehicle mile traveled in 2004, motorcycle were

who would rent Eric's bikes probably wouldn't meet a Harley and vice versa." Harley, he says, are "more traditional" with fewer capabilities and a more limited market appeal—better known for cruising on wide, open roads than for navigating backcountry lanes.

Milano's business is catching on. Last year, he says, was in many ways a trial run—and he's already had orders from as far away as India, Denmark and Japan. He's had plenty of domestic riders, too—everyone from business travelers who want to get out and explore, to couples setting off on New England road trips.

Amongst every reason Milano lists for riding in Vermont, he says, is that automobile drivers here are willing to share

RECREATION



the road — an important consideration, given that more than half of all motorcycle accidents involve another vehicle.

"The drivers here are extremely respectful," Milano says. He speculates that it's because "Vermonters have [an] adventurous side."

Milano is not alone in his opinion that Vermont is a great place to ride a motorcycle. LoCicero asserts that it's the best in New England. Riders can follow long stretches of road through rural landscapes without having to change speed too frequently. Even during peak seasons such as fall foliage, LoCicero says, plenty of roads remain lightly trafficked. All the factors that make Vermont attractive to tourists in general — friendly people, scenic views, great food — attract motorcycle cyclists, too, he points out.

But, while other tourists may not worry about the quality of Vermont's roads, that means everything to motorcycleists. Good roads are to bikers as good snow is to skiers, LoCicero explains. He believes the state should recognize that maintaining its infrastructure is crucial to the tourism industry, as well as its residents. He points to the Route 10 Appalachian Gap road as an example.

"It's a motorcycle destination," LoCicero says, but the road quality has deteriorated so much, he notes, that he thinks it's dangerous and won't recommend it to other riders anytime. "That should be a covered road," he believes.

Milano agrees, and points to the App Gap as a fantastic road for riding when

it's in better condition. Now, though, he's sending his riders on alternate routes.

Leaving aside its infrastructure issues, LoCicero says that Vermont is well positioned to take advantage of motorcycle trends. More than half of the state's roads — 4000 of 14,000 total miles — are unpaved. Some, he jokes, "qualify as barely paved." For dual-sport riders, that's a great mix.

But LoCicero isn't convinced that the state of Vermont recognizes what a hot motorcycleing could be to the tourism industry. Snowmobiling, he says, got far more attention, even though the winter recreation season is much shorter. The state's official tourism website — vermontvacation.com — makes no mention of motorcycleing in Vermont. LoCicero wants that to change.

Motorcycleing is "overlooked as this distinct thing that has its own attraction," he says. "Outside the state, we are probably better understood as a motorcycle destination than inside the state."

Increasingly, however, bikeopers are making that motorcycleist can be a valuable source of business. Corina Thorson, owner of the Grey Ghost Inn on Route 100 in West Dover, located beside a ski resort, the inn got most of its business during the winter months — so when Thorson noticed the motorcycleists knocking up and down Route 100, she decided to recruit them during the slower summer season.

She contacted Harley Owners Group, or "hog chapters," and began marketing her inn as "motorcycle friendly." Word

spread quickly, and soon chapters were planning destination rides up to the inn. They come for a weekend, take day trips from West Dover, and then head home on Sundays.

"It's just a fantastic group of people," says Thorson. She says the stigma sometimes attached to motorcycleing doesn't belong on the riders she sees, most of whom come on Harley-Davidsons, BMWs or Honda Goldwings — expensive bikes that tend to be favored by middle-aged riders. Her experience catering to motorcycleists has been nothing but positive.

"Once people find out that some place or some state is motorcycle friendly, they'll come, without a doubt," Thorson says.

Milano hopes so, too. Our half-day ride peaks in the hazy town of Stoughton's North. High in the mountains above Jeffersonville and Stowe, the air is cool and fragrant, the road shaded by the dense forest and dramatic rock cliffs. From here, it's downhill as we wind our way back to South Burlington and the heart of the city. When we pass a peck-pot-oven berry farm, we're enveloped in the sweetest fresh strawberry aroma.

"This is a motorcycle town," Milano says. And, even on one of the hottest days of the summer, it's hard to disagree. ☐

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Frozen in Time

One waitress has watched 64 years go by at Rutland's Seward Family Restaurant

BY ALICE LEWITT

When 90-year-old Olive Smith passed away on June 12, her obituary in the *Rutland Herald* featured an unusual plug for a local business: "There will be no calling hours, but the family knows Olive would be pleased if folks went to Seward's Dairy Bar and had something to eat."

These days, Seward's Dairy Bar is called Seward Family Restaurant. But for many Rutland natives — including Smith, who could regularly be found there solving crossword puzzles before her death — the 65-year-old restaurant has a lifetime's worth of associations. And for Jane Hiler, who began serving at Seward's 64 years ago and still works there, the passing of her original customers marks the end of an era. Smith was the last of them.

Rutland Q. Seward opened the Seward Dairy at 224 North Main Street in 1947. Much like the food hubs and venture centers of today, Seward's plant was a state-of-the-art facility that processed milk from small local dairies. Some milk, such as that from Proctor Creamery, was packed and sold in the firm's own cartons and bottles. Seward bought the rest and used it in homemade cheddar, cottage cheese and ice cream — which he sold at Seward's Dairy Bar.

The year the business opened, 15-year-old Jane Hiler thought she might be able to earn extra pocket money by scooping homemade ice cream there during her summer break. "They turned me down flat," remembers the 80-year-old. "I said, 'Phooey on that! I'll never go to eat there or anything!'"

But the following summer, Hiler found herself carrying a blue cartage out herself seen at the window of a downtown store, so she applied once again at Seward's. This time, the manager judged the young high school senior old enough



to work the job's late hours. The rest is local history.

Hiler hasn't missed a beat in time's march through Seward's. She was there through the expansion of the 1960s and

'70s, when the Seward's opened Dairy Bars in Glens Falls, N.Y., and in Ludlow, Essex, Burlington and South Burlington in Vermont. She worked through the end of that golden age, at Rutland Q.

Seward slowly closed all but the original Rutland location. And Hiler learned the new floor plan when the Dairy Bar became the much larger Seward Family Restaurant in 1986. Seward himself never got to see the change. He passed away a year before his longtime dream of full-service dining was realized. The restaurant is now owned and operated by his son, Tim Seward, and Tim's wife, Karen, who says she goes by the title of restaurant "mother."

Hiler says the food itself hasn't changed much. It's a subject she knows intimately — she serves it every Tuesday, Thursday and Saturday, from 4 p.m. until closing at around 9 p.m. "It's a type of food that's home-like food. They call it a 'family restaurant' for a reason," she explains. "You get your macaroni and cheese or your hot dogs and homemade mashed potatoes and gravy."

When Karen Seward adds her if she can recall all the different varieties of gravy, Hiler begins by throwing her head back and exclaiming, "Oh, boy! Sharp as a tack, or at least a particularly craggy sugar cone, the waitress rubs off all the homemade varieties, including beef, chicken, turkey, pork and special peanut gravy."

Most of the time, two cooks are on duty in the labyrinthine, semiprivate kitchen that has just lost from the restaurant's old-fashioned, home-shaped counter and ornate gilded booths. That number doesn't include Hiler and Karen Seward, who rule the grilles, soups and many daily specials themselves to keep the flavors in the family.

Neither Seward had ever cooked outside the home when they moved from the dairy side of the business to the restaurant in 1986. That was the year Seward's cranked its milk-pail operations — and stopped making its

PHOTO BY TONY WATSON

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BY CORIN HIRSCH & ALICE LEVITT

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Can one of the only dedi-
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 the country thrive in
 Middlebury? **NACH WEISS**
 certainly thinks so. In
 May, she opened **CHAMPAGNE**
 & **SPARKLING WINE** and in a
 historic building on College
 Street.

“I love sparkling wine and
 Champagne, and thought
 this would be great in an
 area that has passionate
 about,” says Weber-Curtis, a
 chemist and business trainer
 who lives in Burlington.
 “Sparkling wine is

prices ranging from \$5 to
 \$30 each, and 16 by the bottle
 — from the farther Cans,
 Prosecco, and Champagne to
 sparklers from South Africa,
 Argentina and Germany.

Weber-Curtis found some
 of her wines during a spring
 research trip to France,
 where she met with growers.
 “I didn’t focus on the big
 Champagne guys. I went to
 smaller vineyards that really
 focus on making an excellent
 product,” she says.

The Champagne region
 was a far cry from where
 Weber-Curtis spent much of
 the last eight years. Righted,
 where she runs a nonpro-
 fit environmental organization. “I

Taking a 'Cue

BLUESHED BARBECUES

Barbecue buffs need visit only a few days longer.
 The sign made by artist Ken Clasen is only, as are new
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 protects Betty, the 175-lb Southern Pacific smoker,
 from the elements. All is in place for the July 10 opening
 of **BLUESHED BARBECUES**.



Michael Davis and Pauline

When *Seven Days* spoke to owner **SARAH MITCHELL** and co-
 executive chef **WENDY CLARK** on Monday, the smoker was
 filled with test pork butts ready to be made into pulled
 pork plates and sandwiches. The menu was still being
 finalized, but Davis and Clark agreed to that sold pork
 would be served in a Carolina-style vinegar sauce: spicy
 ribs, brisket, sausage and sides — including vinegar-
 based collard and pit beans — are also on the menu.

Betty says most of the space, including the bar area
 and main dining room, will look pretty much as it did
 when it housed **ALLAN'S RESTAURANT** (which relocated to St.
 Paul Street). However, the first event space, formerly
 known as the “blue room,” has become a pub space and
 recreation area featuring TVs and tables for playing
 shuffleboard, also known as table shuffleboard. One way
 to work off all that meat.

— A.L.



Champagne & Sparkling Wine bar

Champagne makes the day
 special, even if there is not an
 official reason to celebrate.
 It also pairs very well with
 food.”

For now, Weber-Curtis
 has limited the pairing
 material to chocolates from
 Vermont’s **SHAW CHOCOLATE**
 and local cheeses such as
 ones from **BLUE LEMMON** and
OLD FASHIONED — to go
 to avoid overpairing with strong
 food flavors, she says,
 and to encourage pre-
 and postpartum pairing.

The menu features a
 weekly rotating roster of
 four wines by the glass, with

believe life should never be
 boring,” she says.

“The wine bar is open
 Wednesday through
 Saturday, 4 to 10 p.m., and
 Sunday, noon to 6 p.m.

— C.M.

Crêpe Surprise

MORE BLISS: HANDELSONS COMING
 TO CHURCH STREET

It was a surprise when
 Bangchak Estate inter-
 occasionally closed at 144
 Church Street at the end of
 2011. Then the construc-
 tion began and a rustic
 fine. Contrary to some
 of them, the restaurant

won’t be bringing a new
 five guys business and then
 to Burlington. Later that
 summer, the space will
 become home to **HA. HENRI**.

PETER CHRY, a Chateaufort-
 based native of Belgium, says
 he hopes to open his restaurant
 as soon as mid-August,
 though he thinks a date later
 in the month may be more
 realistic.

The Burlington Mr.
 Crêpe goes is a 12-year-old
 brother restaurant in
 Somerville, Mass. “They
 have a lot in common,”
 says Crêpe of the two cities.
 “The people are re-
 gional toward a healthy

lifestyle, we’re balanced.
 From a personal point [of
 view], I like Burlington as a
 city a lot.”

Crêpe describes Mr. Crêpe
 as a fast-casual restaurant,
 with quick service but
 elegant seating. Unlike the
 Somerville location, the
 Burlington spot will serve
 beer and wine, making it
 more of a dining destination
 than a quick lunch stop,
 Crêpe hopes.

Crêpe says he’s not
 concerned about competing
 with Luke Street’s **MONKEY**
RESTAURANT and its outdoor
 Church Street eat. Like the

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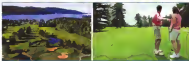


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food

Frozen in Time

over ice cream. In a cycle of business that suggests "The Old Lady Who Swallowed a Fly," West Lynn Creamery in Massachusetts purchased Seward's dairy business. Soon after, West Lynn sold out to Garfield Farms, which was in turn purchased by Dean Foods. "It was economy of scale," says Karen Seward, whose husband was not available for comment.

At its peak, Seward's supplied many local "homemade" ice cream vendors with its own creamery base. Now, the self-active outdoor Dairy Bar counter sells frozen treats from New York-based Ferrero's Ice Cream.

Though the cream is no longer local, Karen Seward says the Ferrero's accepts are strikingly similar in texture and quality to the original Seward's product. "If our consumer base was disappointed, we would have certainly found other ice cream that was compatible to what we were making," she adds.

Apparently there haven't been many complaints. A wide selection helps. Seward's now has about 50 rotating flavors, compared with a peak of 30 when the dairy was ending its own desserts. Current flavors include speed peeps, a bright yellow, cake-flavored ice cream with chocolate frosting swirls, and pound-cake pieces, and White Lightning, a concoction of dark chocolate with streaks of mint-flavored white chips.

And the special ice cream creations haven't gone anywhere. Seward's old-timers remember the Awful Awful, a 24-ounce milkshake made from creamery milk. It's still on the menu under the less distinctive name of Super Milk Shake, with the slogan "awful awesome." The classic Awful Awful recipe, says Karen Seward, came from a company that sold specially labeled cups and supplies to stores throughout New England. When Rhode Island-based Newport Creamery purchased that small business, it took rights to the name.

One thing that hasn't changed at Seward's is the Pig's Diner. The most expensive dish on the dessert menu by several dollars, it's a smorgasbord of ice cream. Literally. The extra-large banana split, with four scoops, four toppings and a whole banana, is served in a miniature trough. "How

does Mommy's little piggy eat?" M. Seward's.

The Pig's Diner is as much a Seward's standard as the Cabot cheddar macaroni and cheese, the molasses or the lumpy. The last one harks back to the Dairy Bar's much-loved innovation, which Seward compares to the modern-day diner on TV's "Happy Days."

Today, curls form the gutters daily and never press them when cooking. The result is extraordinarily juicy and slightly crumbly, but not greasy. Griddling the bananas adds crunch and keeps the dough from absorbing many juices. Inside, there's mild Cabot cheddar, "special sauce" and bright ketchup and tomato. It's nothing fancy or out of the ordinary just a basic, well-made chausson with sides of cream, peppy-salt-speckled colcannon and crispy steak fries. Make that "freedom fries" — Seward's hasn't abandoned the post-9/11 menu change.

From the \$4.95 "fish on a bun" to the \$5.75 hot beef with barbecue sauce, there's more to the dishes — but not more fireworks. "It all looks wonderful, and we're happy and proud to serve it," she says diplomatically.



CONTINUED FROM PAGE 38

Soon, Dutchingtonians will be testing these.

— 163 —

PARKER-PIL COMPANY TO OPEN SECOND LOCATION

Farmer Fly owners **TAMAR HENNE** and his partner, **JOE FROST**, are renovating a hangar at the Newport airport for their new branch, which will have the same menu with the likely addition of a full bar (the original Farmer Fly only serves beer and wine).

Hise, who lives nearby with her husband of 52 years and occupied

Means says the new space will allow Parker Pic to hold more concerts, too. "It's a bigger, better venue for music," he says.

— 234 —

And perhaps Her's enthusiasm is helping to keep Seward's quick on its feet. Though the says senior citizens are the most reliable dinner customers, young families come in at all hours for food, ice cream and a taste of history. As Her speaks, young children play nearby on a train covered with paper-niche ice cream — a new generation of potential regulars replacing Olaf Seward's old man. ☺



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Northern Bloom

Newport's food scene is hitting its stride

BY CORIN HURICH

Frisk Richards awarded cream sauce in a small pot and wind for the dishes he knew were on their way. A few moments later, after they had finished crawling through local chickenington and dipping tomatoes in Hohenstein's Muesli on Grille down the block, a small crowd spilled into Richard's Lago Trattoria to sample his sweet-potato crostini.

The group consisted of a few reporters, local officials and even a two-year-old Miss Vermont. With a splash of Lincoln Park Vineyard's Sunrise Rose in one glass, we tucked into quarter-portion of the flat, floppy ranch in a pool of poppy cream sauce, their filling a mélange of soft local cheese. Soon each plate was wiped clean with a slab of crispy garlic bread. I immediately wanted more.

Watching the plate was the aim of Taste of Newport, the annual, 3-year-old walkabout of city eaters. On this starry June night, more than 300 people noshed their way through locally sourced fare, warbling it down with local beer and wine at each stop. At Lago, the sweet potatoes inside the risotto were locally grown, the pork was made from King Arthur Flour, the chicken and cream were from Cabot and Andover Farms, and Northeast Kingdom Grille provided the pork.

"We weren't necessarily rated with restaurants that were drinking about local," observes Ann Batten, who grew up in the Northeast Kingdom and works with the Vermont Department of Tourism and Marketing. She's also a longtime organizer. "Now I can come to places like Newport and know I can have world-class food," she says.

That we had eight places to visit was a testament to Newport's ascendancy as a food-loving town. In the last two years alone, the city has gained four new restaurants, including the upscale tapas restaurant Le Relais. In a few months, West Glover's Parker Pie Company will open a second location at the expanding Newport Airport, a new brunch place will open in town and work will begin on a Lakeside conference center.

Richards has been a leader in the foodie movement. In 2001, he and his wife, Michelle, headed north from Massachusetts to open Lago Trattoria at the corner of Main and Coventry streets. The former of Midway city was still in the doldrums. Manufacturing had flourished since the 1950s, and hotels, at Vermont Valley River Country, had monopolized the decline. Despite Newport's assets



Such a local experience

— including a stunning shoreline shop, Lake Monksmeadow — rising unemployment, crime and poverty threatened to render the city a northern purgatory.

That didn't slow the Richards, who had scouted around New England first place to open a restaurant and enjoy the outdoors. They found the Kingdom to be "one of the most beautiful places in New England, if not the most beautiful." Frank Richards says.

Though sturdy buildings were in good supply in Newport, few dining ones. "We were pioneers," Richards concedes. "We looked at Newport and thought, 'In 20 years, this place is really going to take off. It was one of the last areas of New England that hadn't been overbuilt.'"

In their new home, the couple began dishing out risotto, grilling pork chops, pizza and staffing pork shops with Gougousa cheese, and they slowly but steadily built a clientele. The Northeast Kingdom's food revolution was barely a blip at that point, but still, Richards strove to source local foods, including tomatoes and local from his own garden.

It wasn't until six years later that Newport earned a Vermont Downtown



Looking across at Lago Trattoria

dignitary and formed the Newport City Renaissance Corporation, a nonprofit aimed at giving the place a shot in the sun. "We knew we had this wonderful waterfront, that where we were situated in Vermont is very special and that the people who live and work and play here are genuine people," says NRCC director Patricia Sears. Soon the city was landing grants, and it attracted the attention of the American Institute of Architects. In 2006, that group chose Newport as the first Regional Urban Design Summer Team location in Vermont. A national team



More food after the classified section PAGE 19

of architects visited the city and met with residents to come up with urban planning suggestions, the AAA rolls it as a "historic event" that could change the face of Newport.

Native son Phil Decker — also an architect and the city's zoning administrator — recalls the Newport of the 1980s as vibrant. But, after years of

Decker and others collaborated to transform empty parking lots surrounded by hotels into a community garden planted with tomatoes, peppers, lettuce, strawberries and greens; some of the produce was sold to local restaurants. The garden is the site of the weekly food workshops on food preservation and preparation, and a venue for neighborhood gatherings.

also includes a cheese monger, meat and seafood counters and a butchery. "It's definitely going to be a hub," he says.

Steve Brault, who purchased Newport Market Market and Café two years ago, is also part of the effort. Brault moved to the area a few years back from New Jersey. "I had no idea I was going to end up owning a natural-food store," he says. But when

discovered that his car has been stolen for three times, "We're this gorgeous little town and all these Canadians coming to town, why aren't we thriving?" he says, still hearing off notes in the city's public house.

Decker recognizes the city's ongoing challenges, too, but remains optimistic. "This is still a high-growth place," he says. "From the outside point of a plan, these challenges are actually opportunities."

The problems haven't dissuaded Denis Gray, who runs the popular *East Side Restaurant & Pub* and last year opened *Le Revelere* on the waterfront with manager Yvonne Bancroft and chef Jason Marston. For them, the worst part of doing business in Newport is enduring the cold weather. "Winters are harsh," admits Bancroft, who is originally from Quebec.

It won't stop him from a gamble that lot of eaters were ready for: tapas, sushi and martinis, rather. "At first, people might not have recognized [some dishes] and I think a while before we started selling them," Bancroft says of fare such as scallops in a maple-bacon sauce and sea bass in Pomei cream. "Then they come back."

During *Table of Newport*, late-afternoon sunlight spilled into *Le Revelere's* lounge as diners munched on shrimp tempura rolls and beef and mushroom in Stroganoff sauce. Marston says finding local produce still poses challenges and requires commitment. "We create our own resources. I have a small garden behind the restaurant, and I have a massive garden at another location," says Marston, who also works with a growing network of local farmers.

Having grown up in Newport, he remembers a lot of "family-style" restaurants, snack bars and pizza joints. Now a New England Culinary Institute-trained chef, he is drawn to be up-to-date on new movements within restaurants. "Over the past 20 years, I've seen the food world evolve here," he says. "There is a lot of love and there's looking for the food of food. I'm doing. I would like to believe we're helping to change [people's] palates." ☐

WE LOOKED AT NEWPORT AND THOUGHT, 'THIS PLACE IS REALLY GOING TO TAKE OFF.'

FRANK RICHARDS

layoffs, downtown stores began to "close at a steady clip. It sort of bottomed out," he says. Decker left to attend university and then work with an architecture firm in New York City, but he returned to Newport a year before it became an R/UDAT city — and was thrilled by the news. "Only another, that's a really rare thing!" he remembers thinking of the architectural honor. "It's like the gods calling [my name]."

If Newport had been picked for innovation, "the group that came in from the American Institute of Architects was like plucking cold water on us," says Sears of the group's recommendations, which were more akin to visionary new planning code for Newport. "They reminded us to look at what our assets are — looking out the window to the lake, looking down the street at our restaurants, looking to all of the people who came out over those five days [of the initial visit]."

One key asset was food. "Food is central for most reasons," says Decker. "One, because of the natural trend toward the importance of food and food systems. And our objective was also to combat food insecurity."



Photo: Michael LeBlanc

At the NSCBC, Sears collaborated with Marston, a sort of man-in-suits from Newport, to help publicize the city's visible assets and connect farmers with restaurants, consumers and tourists.

Many community leaders have joined forces behind the *Northwest Kingdom Touring Center*, a three-story food scene planned for construction inside a former department store on Main Street. Among those involved are Eleanor and Albert Legner of West Charleston's *Salon for Cakes*, who hope to make their business the center's anchor tenant.

"[The building] has 600 square feet on the lower level, which is a wonderful place to have a eatery," Eleanor Legner says. "It would give us the great production space, and a presence on Main Street to promote who we are and what we do. Right now, we're a side-spa district."

Sears says the vision for the center

he did, Brault "kicked it up a notch," he rehabbed the Aquid, added a jazz nook, expanded the market's hours and lured the menu with local produce from Peter's Greens, Woodlawn Berry Creek Farm and Butterworks Farm, among others.

During the *Table of Newport*, Brault served up fresh greens from Berry Creek and sprouts from Albany's Prairie of Earth Farm dressed with local maple vinaigrette, and dished out bowls of locally broiled chili with beans from Spring Hill Angus. "Newport is definitely an up-sprung," Brault says. "We're looking at it trends."

The city's comeback is not without its bumps, however. *Caligula's* native Scott Shipley, who opened *11th Avenue* last year, plans to move his business to Derby soon. He blames the "riff-raff" on Main Street for spooking his customers — some have been spooked, he claims. And Shipley is

PHOTO: MICHAEL LEBLANC

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calendar

JULY 5-11, 2012

THU.05

business

SHAMER BOOK SALE High-quality used—and sometimes new—books are at a great price to satisfy bargain hunters. **Where:** Hampshire 30 a.m. to 4 p.m. **Info:** 235-5338

business

HAVERHILLINGHAM RAINFEST The big occasion built for a soggy day when kids try to make business plans and make the best of the weather. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 244-7652

crafts

OPEN AIR & CROCHET Stitched art, fiber arts work on mount, projects in good company. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

dance

SOULIN DANCE WORKSHOP Teachers and students in a dance workshop. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

entertainment

CLIMATE SUMMER BOOKS One-on-one talks discuss community books. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

etc.

SUPERHERO Kids show films and games. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

music & festivals

WINDY WINDFEST Kids grow up to be in the wind. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

film

DAVID COMPANION Steve Seiden stars in a new film. **Where:** Haverhill 10 a.m. to 4 p.m. **Info:** 235-5338

JOHN HENRI BARNARD The Barnard family.

along, never before, a new view with the influential artist... also a member of the 27 Club.

THE PERFECT FAMILY A new film about the perfect family.

food & drink

PUTCHER ALLI FARMERS MARKET Locally sourced organic vegetables, bakery, etc.

WINTERBURY FARMERS MARKET A new market for winter produce.

JEROME FARMERS MARKET A new market for local produce.

NEW NORTH END FARMERS MARKET A new market for local produce.

PEACOCK FARMERS MARKET A new market for local produce.

WINTERBURY FARMERS MARKET A new market for local produce.

JOHN HENRI BARNARD The Barnard family.

ALLEGED: IDENTITY & INTIMIDATION A new film about identity and intimidation.

ALLEGED: IDENTITY & INTIMIDATION A new film about identity and intimidation.

The Alchemist

If you were to be stranded on a desert island, what would you have? Prospero, the exiled Duke of Milan in Shakespeare's *The Tempest*, gets by with a magic staff, a book of spells and an otherworldly spirit to do his bidding. By savoring up a terrific storm, Prospero shows us all of his enemies on the very same island. This impassioned tale of revenge reaches new heights with Academy Award winner Christopher Plummer — Captain von Trapp himself! — as the helms to a performance captured live at the 2011 Stratford Shakespeare Festival, finally reaching select screens this summer. *The Globe and Mail* proclaims Plummer "a true wizard with Shakespeare's words."

STRATFORD SHAKESPEARE FESTIVAL'S 'THE TEMPEST'

Thursday July 5, 7 p.m. at: Lionel Auditorium, Haskins Center, Dalhousie College, in Halifax. \$14-\$23. **Info:** (902) 426-2022, dalshakespeare.com



Photo: Stratford Shakespeare Festival



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THE PERFECT FAMILY, THE TEMPEST, THE TEMPEST, THE TEMPEST, THE TEMPEST, THE TEMPEST, THE TEMPEST.

THE GLOBE & MAIL

Gray Matter

He rose to fame with chest thumpers such as "Babykiss" and "This Year's Love," but English singer-songwriter David Gray views the realm of mainstream music as "house music." Called a "moody balladeer" by the *Irish Times*, Gray marches to the beat of a different drummer with deeply introspective lyrics and his signature, spare mix of folk, old rock and electronics. "Still Away" with blues as he brings his spine-tingling piano work and sometimes patterns, sometimes heavy-metallic vocals to a concert at the green at Shakespeare Museum this Saturday. Little piano singer-songwriter Thom opens.

DAVID GRAY

Saturday July 7 gates at 6 p.m. and concert at 7 p.m., at Shakespeare Museum \$40-\$60. Free for kids under 12. Info: 858-2177. highergroundsmusic.com



Dead Funny

The stage has seen its fair share of nefarious villains, but few inspire such shivers of terror as a man known as the "Highland hit man" — a Scotsman who plays the bagpipes before offing his victims. OK, we're kidding. There may be a killer in a kilt, but Paul Shale Smith's *Unnecessary Farcy* is all about the laugh factor. Presented by Scott Macdonald's Playhouse, this madcap production brings together headbanging cops on their last shifts, an emboldened referee and a member of the Scottish mafia so thickly accented that his words are lost in translation. Picture "the Marx Brothers updated in tempo and relevance for today's world," writes City Pulse.

'UNNECESSARY FARCE'

Thursday July 6 and Friday July 6, 8 p.m.; Saturday July 7 2 and 6 p.m.; Tuesday July 10 and Wednesday July 11 8 p.m., at McCarty Arts Center, St. Michael's College, in Colchester. View website for future dates through July 14. \$30-\$50-\$55. Info: 654-2281. scottmcdonaldplayhouse.org

Green Scene

You don't have to dig up under the stars to spend time in a tent this week. A great white flag tops marks the return of Middlebury Festival on the Green, a local event for celebration since its inception in the late 1970s. Musicians, puppeteers and physical comedians set up camp for that work of acrobatics, which features nighttime family concerts, evening performances and a street-dance finale. Highlights include classic Congaline procession by Wamblers, Newline dance team by River City Shook & the Sydney Hops, local roots music by Kate Arlio & Daisy Appleton (pictured), and a rockin'-tastin' dusk by the Sweetback Sisters.

MIDDLEBURY FESTIVAL ON THE GREEN

Sunday July 6, 11-12 p.m., and Monday July 8 through Wednesday July 11 noon-10 p.m., at the Town Green in Middlebury. View website for future dates through July 14. Free. donations accepted. Info: 462-3555. festivalonthegreen.com



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calendar

THURSDAY

are meeting good nutritional and lifestyle habits as we begin our holiday daily regimen. Healthy Living Market and CUM, South Burlington, 9:30-9:50 p.m. Free. www.cum.org info: 583-2564 ext. 1

REDEMPTION DAY Public repentance and confession. The 100th anniversary of the 1914-15 influenza pandemic. Milwaukee County, 6:30 p.m. www.milwaukee-county.org info: 638-4636

Kids

NETS BATTLE BATS Children's program. Jerry Schneider shares fun facts about nature's best bugappers—and how even under bat. Tickets to Lake House, 50 South Public Library, 6:30 p.m. Free. info: 522-40-55, www.publiclibrary.org

WEAR YOURS THE MUSIC! Major teams around a family-friendly ferry race of adventure around Lake Champlain. Children's Theater, Vermont Children's Theater, Lyndonville, 7 p.m. \$10. info: 538-5338

CAPSAICIN SALE SuperTonic promotes a dramatic reduction of Capsaicin levels in the body. Info: 583-2564 ext. 1. www.cum.org info: 583-2564 ext. 1. Free cost required info: 583-4067

CHAPERONS Visual artists entering contest. K through 8th grade. Info: 583-2564 ext. 1. www.cum.org info: 583-2564 ext. 1. Free cost required info: 583-4067

EARLY-STARTUP START TIME Weekly the week of December 10th. Info: 583-2564 ext. 1. www.cum.org info: 583-2564 ext. 1. Free cost required info: 583-4067

ARTS IN THE KITCHEN Culinary school with live music. Info: 583-2564 ext. 1. www.cum.org info: 583-2564 ext. 1. Free cost required info: 583-4067

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Northwest in the country using authentic rope-making technology in a pursuit to detecting and handling invasions. Complimentary tour for the community available. **Healthy Living Market** and **Clark County** Burlington, 10:30-6:30 p.m. Free. 330-255-0000 info. 330-255-0000, 1

Arts

CREATE THE FUTURE Artists envision their imaginations with project robots. Kids ages 10 and up are accompanied by an adult. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

CLARENCE HENRIKSON PARTY Singer actor and children entertainer **Clarence Henrikson** will sing and play guitar, piano, and guitar. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

KNOW IN THE KITCHEN Small investors make money and create connections through cooking. **Healthy Living Market** and **Clark County** Burlington, 3:30-6:30 p.m. \$20 per adult/child pair. 330-255-0000 info. 330-255-0000, 1

MUSIC WITH A HEART Music lessons will appeal to young and old. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

PRESCOTT STORY HOUR Kids and adults enjoy books and hands-on activities. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

STORY HOUR Kids and adults enjoy books and hands-on activities. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

TECH AT THE LIBRARY Kids and adults enjoy books and hands-on activities. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

Business

FAIRGATE Farmers markets of all levels. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

Health

CASTLETON SUMMER CONCERTS The State Symphony Orchestra is back at the Green Center. **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

GREEN HIGHLANDS COMMUNITY MUSIC FESTIVAL **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

MUSIC CITY BARBERS AT THURSDAY NIGHT LIVE **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

WATERBURY COMMUNITY MUSIC **Enlighten First Library** Burlington, 3-5 p.m. Free. Info: 865-7298

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Thick as Thieves

Vaud and the Villains' Adam Grimes comes home
BY DAN HOLLES

Like so many talented Vermont-born artists, actor and musician Adam Grimes left his home state to pursue his dreams. In Los Angeles after college. As an actor, he's appeared in numerous films and TV shows and carved out a modest career on the silver screen. But it's as the tenor banjo player with the 70-piece ensemble Vaud and the Villains that Grimes returns home this week. The band plays Club Melrose on Monday, July 6.

Vaud and the Villains resembles Grimes' love of music and theater: intricately and visually stage-theater, with a dash of early New Orleans jazz, baroque and vaudeville. Band members boast gamelan-like aliases, such as Ward Overstreet, Big Daffity and Two-Ghosts. Grimes' mother is Babyface Melvyn, a rich character as an often-irascible bachelorette and these are woven through the performance, adding a whimsical element to their carefully crafted musical act.

In reverence of their Burlington show, Seven Days chatted with Grimes by phone from California.

SEVEN DAYS: You grew up in Burlington and went to the University of Vermont. But you were actually an art major. When did you transition into acting and music?

ADAM GRIMES: I was a studio art major, but acting was something I did in high school, so well. And as an art major you can really only go so far. So I wound up doing a U-turn and doing lots of theater right in Burlington, with every company I could get my mitts on, and did play after play after college.

SD: When did you up it down for L.A.?

AG: Well, it was either going to be New York or L.A. But everybody from Vermont goes to New York. I only knew one person in L.A. and he said the one thing that sold me. He said, "You know what? Do the long haul deal, and if you don't like it, go to New York and be closer to home!" Sold. So I pedaled out in 1999.

SD: Were you active in the Burlington music scene when you were here?

AG: Not at all. I fell in love with music through singing in choirs in high school. But I also wanted to learn an instrument. I was the only one I knew who liked Dixieland jazz. And I don't know why. No one in my family knows why either. But I loved it. And year after year on First Night, around three in the afternoon in the Burlington Square Mall (now Town Center), the Union River Jazz Band would play. And James Macfield was their tenor banjo player. As long as I got to see James Macfield play with that band, I didn't care how the rest of First Night went. So I decided I wanted to play banjo.

SD: And you ended up studying with him, right?

AG: That's right. I went downtown on the bus one year and approached him and asked if he'd give me lessons. He asked me who my influences were and I said, "Well, Preservation Hall Jazz Band and you." He said he had a lot of middle-class students, but no tenor banjo students, so he'd have to do it.

SD: How long did you study with him?

AG: It was about two years. And at that time, [Macfield's band] the Jazz Mandolin Project was going pretty hot, so he told me he wanted to grill me on rhythm and chords on the banjo and have me sit with the Union River Jazz Band once in a while. So the first one we ever played was actually during Jazz Fest on the back of a OCTA bus, just me and him. Then I played a couple gigs with the Union River Jazz Band.

SD: Do you find either music or acting to be more satisfying than the other?

AG: I'm going to be the biggest cliché in the world here, but they're so different and they fill me up in such different and amazing ways. It's kind of because my job and my

prog. Music sort of found me, and the band cut me. And it's so incredible that I'll bring about script. And then I'll get a job and be on set and think, "Well, this is amazing, too." And I'll kind of forget about music for a bit. So really, they're equally rewarding.

SD: You've got a pretty lengthy filmography. But I imagine being "Henderson Guy" on *NCIS: Los Angeles* was a career highlight, right?

AG: [Laughs.] Yeah, I'm actually glad you asked about that, but I think it gave a little insight into the bus. It was just a couple of hours and was originally sort of a funny scene, which was why they cut me. So I'm at the Paramount lot in the title read, and the three there was a ritual machine there. This whole cut was there. LI, God. So we do the scene and this funny moment turned into a very serious moment. And we shoot it. So then about three weeks later I get a call saying they had cut the scene right out of the show. So you're never guaranteed anything. Sometimes you end up on the wrong room floor.

SD: The band is very theatrical, so having an acting background must be helpful.

AG: Absolutely. As a matter of fact, our headliner, Andy Carones, is a very well-known actor out here. He had a great career. So every character has a villain name, and we all have a background story as to what crimes we've committed. And he'll introduce certain villains on certain nights and tell their whole story at shows. So with this particular band, it really helps. But those guys are really talented musicians, and at first I had a hard time keeping up with them. But it's also really about stage presence.

SD: The band has 70 members. That must be a logistical nightmare.

AG: It's a challenge. Bands with four or five people have a hard time. But this band is such a joyous experience, I can't describe it any other way. And it affects every single one of us as much as it does the audience. So there's a special quality about the band that makes logistics easier to handle. It's a vibrant, public, life-changing show. ☺

Facebook You can follow Adam Grimes' *Vaud and the Villains* on Facebook at www.facebook.com/VaudandtheVillains or on MySpace at www.myspace.com/VaudandtheVillains.



Vaud and the Villains

SOUNDbites

BY DAN BELLES



Lynce Davis

Go Promote Yourself

Being the music editor for *Seven Days* is an awesome gig. Not to brag, but getting paid to listen to music, and tell you what I think about it is pretty much a dream come true, and I'm thankful that like any job, it has its occasional annoyances. And lately I've noticed a disturbing trend among bands and their representatives: Namely, the misperception that here at Vermont's Independent Voice we're "promote" music. It's a request that I and other music writers for this paper receive several times a day, often from people who should know better. And it's depressing.

It could, I'd like to chat pleasantly with local bands for a second. Duels and duobites, let me make something clear: We Do Not Promote Bands. Neither I nor any other writer we employ has any interest in "giving you press." That's not why we do this. This may come as a shock, but we write for our readers, not to fill your press kits with empty clippings. If that's what comes about, good for you. But it's not our goal, and you should never ask for it. We want to turn our readers on to great music, steer them away from shitty music, and tell them interesting and entertaining stories. That's it. And music journalists generally take their roles seriously.

So when you approach a member of the media — here or elsewhere — and ask them to "promote" your band, you're actually smacking the integrity of both the writer and the publication.

Think about it. If you know a publication not only gave link to an artist to help them further their careers, would you trust that tag to give you an honest opinion? I wouldn't. Sure, plenty of outlets do exactly that, but *Seven Days* is not one of them.

Look, I've been on all sides of the music biz over the years. And I realize that getting publicity can be what is the aim, especially for up-and-coming acts. So it makes sense that artists or their managers will do what they can to get media attention. But you should know that there are more effective means of doing so than saying, "Hey, would you promote my band?" We could really use the press! It's sort of like approaching an attractive man or woman at a bar and blaring out, "Will you go home with me? I could really use the sex!" (Let me see if you weren't expecting another tip here, were you? Me, neither, but it was the best parallel I could think of.)

Now I'm not suggesting you be shy about approaching the media — quite the opposite. Building and maintaining healthy working relationships with artists and their representatives is essential to what we do. We want to know when your band is doing something cool or might be on the verge of a big break. We want to know the story behind your new record, or the story that happened to you on tour. We're not mind the alms, and being kept in the loop is important. And it's partly why my job is fun. We can't always write about you when you pitch us, but it definitely increases the

odds, especially if you have something really newsworthy to go along. And no, simply bring us a band, or having a show is better, not necessarily more. Be a little more creative. You're artists, right?

I don't mean to stand on the bully pulpit, or to come off as whiny. But I do worry that the expectation of promo might indicate a growing disconnect between artists and music journalists, particularly given the changing state of media. And, by the way, in talking with music-crit collectors from outlets around the country, I know the phenomenon is not unique to Vermont. On the contrary, it appears to be epidemic.

I think it's critically important that we understand each other and the ground rules. We want to write about you, and what we write might turn out to be high praise. But it's not our job to promote you.

On the words of the late, great Lester Bangs, "My responsibility as I see it as a critic is not to help a lot of new bands sell their records. It's to help people who are buying the records to keep from making a purchase that they're going to get home and hate my guts and the band's too because it's a piece of shit."

Thanks for listening.

SOUNDBITES BY DOD



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FIRST FRIDAY

WINTER STORIES

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music

CLUB DATES

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SUN 06/17 BILLY MARTIN & WIL BLADES JORDAN GROOVE

On the Side

Best known as the Marlin in experimental jazz trio Melicos, Martin & Wood, drummer **BILLY MARTIN** has realized his forward-thinking style into a bluesy-swing sound using San Francisco-based keyboard star **WIL BLADES**. The duo's new album, *Shining*, is aptly named, as it's a delectable amalgam of deep organs, grooves and swing improvisation. Young to support of teamwork, they'll get their groove on at Club Maintenance in Burlington this Sunday, July 8.

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REVIEW *this***All the Real Girls,
All the Real Girls**

(SELF-RELEASED CD/DIGITAL DOWNLOAD)

Hands that borrow their names from movie titles — i.e., *My Bloody Valentine*, *hey Anything*, *Goldfinger* — are a strange breed. The balustrade temptation in cases such as these is to search for potential parallels in content or mood between the bands and the films. Most of the time these parallels, if they exist, are not manifested. And if there are comparisons to be drawn between the 2004 Paul Schoofers/Zacey Beuchamp live-offer *Flat and Burlington's own All the Real Girls*, they are not drawn easily.

Now, with that initial observation more or less addressed:

Ten seconds of indistinguishable chatter among seemingly many males and females mark the beginning of *All the Real Girls*' self-titled LP. It's hard to say what the intention of this noise collage might be, unless to illustrate the fact that this band is composed of many voices — 16 members in total. Incorporating an impressive array of instruments, from a flaked-out horn section to full strings and pedal-steel guitar, *All the Real Girls* is a real-deal production.

On the white-y first track, "The Empress," the listener can easily distinguish, beneath the green-laid lead vocal harmonies, the sounds of fiddle, bass, drums, organ and numerous guitars. This brand of lush arrangement is consistent throughout. With the help of Peter Donnelly's unforgiving lyrics (referred to, e.g., "I was no for gone, I couldn't save you from what I'd done")



on the string-centric "His Wife, the Prisoner" — the album unfolds fluently from song to song.

The number and diversity of instruments found here is reminiscent of that on Bright Eyes' 2003

breakthrough *13*. In both cases, the core of each song is a simple folk ballad composed of acoustic guitar and lyrical introspection. The simple song-structures are then embellished by what sounds like, at its best, a country-and-Western meets-Solomon Army band. The result here is varied.

In the end, *All the Real Girls* comes across as a heavily polished product. It's no surprise to find that it was mastered by Omaha's Doug Van Sloan, the man responsible for mastering most of the albums in Seattle's Creek Records' catalog. That includes the majority of Bright Eyes' albums, though, strangely enough, not *13*.

All the Real Girls clearly know how to achieve their desired sound, and they do it well. Hear for yourself when the band plays the *Monkey House* in Wisconsin on Sunday, July 8.

SEAN HOOB

**Flat Top Trio,
Weekend Musician**

(SELF-RELEASED CD/DIGITAL DOWNLOAD)

From the title of their debut full-length album, *Weekend Musician*, you'll be tempted to think Underhill's Flat Top Trio are just another group of players who pig occasionally in various joints around the Green Mountains. On the contrary, these are three of the region's most accomplished acoustic players. While the band's relaxed, back-porch sound is certainly informal and heartfelt, the tunes breathe with moxie, down-home charm, and are immaculately and tastefully composed and performed.

The packing party kicks off with a cover of John Prine's "The Speed of the Sound of Loneliness." Band leader Jeremy Skelly — formerly of Gild Town, Rock 'n' Roll Skellys and the Madcaps, among other local bands — handles lead vocals. His career, undereared but sure as well matched by the strong, crystalline tenor of his dulcimer, guitarist and mandolinist Dave O'Dowd's rich, sassy baritone as ear-bucking vocals over a gentle country strum, while bassist Jeff Thompson holds down a laying low end.

Weekend Musician features a mix of traditional, covers and originals. While the covers and trad tunes are generally expertly done — especially a stunning live version of Gillies and Puffy's "Anabelle" — Skelly's originals drive the record and give it character. "Rock Girl Four Boy" is a dark, tragic tale of late nights in week-day bars, common with country



energy. The following tune, "Rupert Depot," is an earnest ode to small-town living that features some of the finest picking on a local album since Woodie Blueman's *Spoken*, released earlier this year. The atmospheric "Shaved Ready" highlights Skelly's nimble banjo chops. "Even God Gets the Blues" is a slower, cheeky dose of high-jinxed harmonies wrapped in a biting wit. And the title track is a pitch-perfect slice of blue-collar Americana.

The record closes on a trio of live cuts recorded at Maple Corner with fiddler Patrick Ross. From weekend musicians or otherwise, mountain music is often best experienced in person. The Lane Gibson-engineered studio recordings sound rich, but the two Skelly originals and the Welch tune highlight Flat Top Trio's formidable prowess as live act. It's a fine close to a sterling effort from one of the state's best American bands.

Flat Top Trio play the Maple Corner Fourth of July celebration in Colton this Saturday, July 7.

DAN HOLLES

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Irene-aissance in Waterbury

BY AMY RAMB

Tucked in the picturesque landscape of Waterbury Center, the old Green Mountain Seminary building perches majestically on a hill. A set of stone steps fringed with flowers leads the way to the building's first floor, where the Seminary Art Center occupies a sunny, high-ceilinged space. In the front, a small gallery stocked with ceramic wares shows the skill of the artists who work here. Tiny pots and broad bowls mingle on the wooden shelves, inviting visitors' casual personal or acquisition. Through a doorway, you can see a few pottery wheels, a pair of kilns, a mass of dusty drying racks, long counters punctuated by stools, and powdery-looking ceramics awaiting their turn in the kiln.

Maeve McKee founded the art center in 1996 at School House Pottery in Macon, Vt. She moved the center to its current location in 2007 in the wake of Tropical Storm Irene. Seminary Art Center is one of a number of Waterbury organizations and businesses using art to help the town recover. Along with holding regular classes for children and adults, the facility is launching a mural project to meld its educational goals with the town's recovery effort.

This summer, Seminary Art Center will host art camps for kids to design and paint two murals for downtown Waterbury. The center is offering to fill schoolbags, a boon for students grappling with the demands and costs of Irene recovery.

The art lesson of designing and painting a visual diaries in a civic lesson, says Vermont artist and Seminary instructor Natasha Bague. "Another purpose of this mural project is to connect multiple organizations within Waterbury with a common goal of improving our town," she says. Besides SAM, a list of participating groups includes Waterbury Activities and Cultural Center, Waterbury Parks and Recreation, Waterbury Historical Society and Revitalizing Waterbury—all organizations Bague hopes kids will get to know and appreciate through the project. "Youth learn from these core groups what it means to be involved with community



IT'S A KIND OF THERAPY, BUT ALSO A WAY OF GIVING THANKS, AND A DIFFERENT WAY OF TELLING YOUR STORY.

SARAH-LEE TERRIT



and making a positive difference," she writes in an email.

On Sunday, July 8, Waterbury residents can work on two Irene-recovery art projects as a pair of ones. On Randall Street, one of the areas of town hit hardest by the flood, participants can translate their personal experiences of Irene into art with help from local artist and community activist Sarah-Lee Territ and Thatcher Brook Primary School teacher MK Morley. Their project, called "Flo'dscape," provides kits that include a 4-by-6-inch panel, which participants can embellish in any way they choose. Eventually, the tiles will be attached to a wire-mesh fencing and exhibited.

Territ was inspired to create the project by her recovery of a wall in downtown New York City that became a makeshift information center and outdoor classroom after 9/11 as people posted images of missing loved ones, personal

stories and memories, images and texts. "Flo'dscape," similarly, is both a forum for Irene experiences and a means of spiritual recovery from the trauma.

"I think people are tired," Territ says. "People have been through a lot. Not just the flood itself, but the months afterwards. The financial trauma and the displacement."

Territ and Morley hope to bring the community together around art. "There are a lot of positive stories that came out of [the storm]," Territ says. "People have new heroes—people who helped them out or took them in in the moment, and also people who helped with the long-term effort. It's a kind of therapy but also a way of giving thanks and a different way of telling your story."

A few blocks away, community members can make their mark with another art project. When Irene hit, a state-of-the-art ceramics lab was just coming

online in Waterbury, reflecting a comprehensive plan developed by artist Don Gottsagen and landscape architect Terrence Boyle through the Art in State Building Public Art program. After Irene, Gottsagen saw the need to amend those plans, adding a walking trail with benches inspired by Waterbury residents.

"The brick idea bloomed because I wanted some commemoration of Irene for the community in the park," Gottsagen writes in an email. On July 8, participants can enhance hundreds of unbroken bricks donated by the Vermont Brick Company after they're inscribed, the bricks will be fired, then installed along the crossing pathways through the grounds of the lab. "I hope it will be a nice addition to the piece, and give the community a sense of ownership," writes Gottsagen. "When an idea has traction, there is a way that it evolves collaboratively. No one person has ownership of it. So I am quite excited about this."

SAC may be a gem known only to locals, but Waterbury residents themselves seem to offer a wealth of creativity and community spirit. "[These projects are] a way to show that people who don't consider themselves artists can become artists for projects, and that artists can and do become deeply involved in things going on around them," Territ says. "So we're crossing over from being artists... into being community activists, and it's helping people who don't consider themselves to be artists to be poets or painters for a day and see how they can use this medium."

This summer, Waterbury residents have ample opportunity to demonstrate both their artistic talents and their community spirit. ☺

Seminary Art Center, Waterbury 250-4760; seminaryartcenter.com

Decorate a tile for the Flo'dscape Project on Sunday July 8, 10 a.m. to 12 p.m. on Street in Waterbury. View details at www.flo-dscape.com

Inscribe a brick for the pathways in the public park space at the Vermont Arts and Public Safety Building, also on Sunday, July 8, 1-4 p.m., at 100 Main Street in Waterbury. www.vermontarts.org; www.vt.gov; www.vt.gov

CALL TO ARTISTS

TRIAL BALANCE NIGHT
Glasgow artists invited to submit trial balance to Royal Scottish Academy. Exhibition runs from July 10 to 14. Tickets: £10. Tel: 01462 444444.

CULTURAL NEW ARTISTS
A new group of artists to be selected for a residency and exhibition. Applications to be submitted by July 10. Tel: 01462 444444.

CALL TO PHOTOGRAPHERS
Members of the Royal Scottish Academy invited to submit photographs. Exhibition runs from July 10 to 14. Tickets: £10. Tel: 01462 444444.

HOUSING STRATEGY ARTISTS
Artists invited to submit work for a housing strategy exhibition. Applications to be submitted by July 10. Tel: 01462 444444.

CALL TO ARTISTS
The Scottish Society of Artists invited to submit work for a competition. Applications to be submitted by July 10. Tel: 01462 444444.

MAKER ART
Artists invited to submit work for a competition. Applications to be submitted by July 10. Tel: 01462 444444.

ONGOING

BURFINGTON ARTIST

AN OUTSTANDING OF THE ARTS
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TALKS & EVENTS

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Could someone show me how to make jam?

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Carolyn Shattuck

During the four months each year Carolyn Shattuck spends in Key West, Fla., the Vermont artist experiences two distinct atmospheres: "The cosmopolitan of the village, with clackety and music and dogs and cats and people sitting out on their porches yelling across the street," she writes, and the "complexity and chaos in random harmony" of her keyholing trips along the shore. In her collage series "Key West Inside/Outside," Shattuck captures both worlds. She uses Japanese paper and pieces of her own dry-point sketches to create textured imagery evocative of a place she clearly loves. At Walker Gallery in Bristol, July 9 through August 24. Tickets at "Peterson."

SUN. MICHIGAN AREA SHOWS & Fairs

JULIA STAFF Visual Perceptions Through the Hole Through 1, building community for the sculpture. Through July 7 at First Unit Methodist Church in Burlington info: 443-0634

KAREN J. LEADS Into the Heart Digital photographs of the natural world. Through August 2 at Rock Gallery in Whitehall info: 209-1000

LINDA MORGAN Paintings, collages and prints. Created by SEMA. July 8 through August 21 at Spaulding Square in First Unit Methodist Church in Burlington info: 443-0634

LINDA MORGAN Street Scenes in Burlington portrait of people including still at Green City Street. Through August 21 at New Main Cafe in Burlington info: 543-3444

LYNN BARR Director City Hall acrylic paintings. Through July 21 at Main Street Gallery in Burlington info: 543-3444

MARINA WILSON Abstracts, oil paintings and prints by the Vermont artist. Through August 21 at Pine Street. See Burlington info: 443-0634

MARIE BROWN & BERNIE BLAKE Sculptures by Vermont artists by March. Through July 21 at Main Street First Unit Gallery in Burlington info: 443-0634

MARY ELLEN CAMPBELL Using concrete, fabric and viscous for abstract pieces. photographs of Vermont's wild landscapes and other subjects. Through July 21 at Main Street First Unit Gallery in Burlington info: 443-0634

MARY ELLEN CAMPBELL Abstracts, oil paintings and prints. Made for birds and people. Through July 21 at Main Street First Unit Gallery in Burlington info: 443-0634

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Curses, Foiled Again

Police investigating the murder of Juliana Mench, 18, in Fort Lauderdale, Fla., identified James Ayers, 32, and Nicole Olmos, 23, as their suspects after obtaining the couple's internet searches, texts and Facebook messages. Five days after the victim was strangled, police found her body under a pile of clothing in the couple's apartment, where Mench had been staying. Among their Google searches and pages visited were: "What to do on those raps that make people pass out," "ways to kill people in their sleep," "could you kill someone in their sleep and no one would think it was murder" and "how to seduce someone." They exchanged hundreds of messages after the crime, some capturing over getting rid of the body. "If he would just come home I'd be fine," the police affidavit says. Olmos posted pictures on Facebook of her and Ayers at a "party" a few hours after Mench was killed, with the comment: "Wooooo... at Wet Willy's South Beach" (HISN-TV).

After attacking Keenan Alex, 26, for sending a text to her, Los Angeles County sheriff's detective Anthony Shapiro testified in court that Alex made incriminating statements after he read Alex his rights. The Cadillac Escalade, which was left with its engine running and keys on the ignition, was rigged with cameras for a TruTV reality show. The unedited video shows Shapiro didn't read Alex his rights. As a result, Alex went free and Shapiro was placed on leave. (Los Angeles's KTLA-TV)

Slightest Provocation

Police charged Calvin Bernard Hill, 34, with stabbing a 41-year-old man while the two were riding in the back seat of a PT Cruiser in Greenville, S.C., after they argued over which one of them "was having the most sex." When questioned, Hill denied stabbing the victim, claiming, "That man stabbed his self" (Savannah's Star).

Never Mind

A 78-year-old woman reported that her deceased husband's 1973 Chevrolet was missing from the front yard of her home in Decatur, Ga., even though it was inoperative. Later that day, she notified police that the vehicle had been parked in the yard the whole time, but, according to the police report, "she could not see the vehicle which was covered by the tall grass that grew around the vehicle, and she mistakenly assumed the vehicle was stolen." (Decatur's Patch)

Sperm in the News

The United States is the world's leading exporter of sperm. According to

market analyst Marketdata, the U.S. fertility industry has gone from \$400 million in 1998 to \$4.2 billion projected for 2014. American sperm is considered the "gold standard," *Time* senior editor Jeffrey Kluger said on "CBS This Morning." He attributed its reputation to Food and Drug Administration regulated quality control on sperm donations, including who can donate, and variety, thanks to America's embrace of pop culture. Also, unlike Canada, Australia and Western Europe, U.S. donors may remain anonymous. They're paid according to quality standards such as height, health and education, and one can earn as much as \$60,000 a year. (CBS News)

Mama's Boy

A New York City jury convicted Thomas Perkins, 51, of fraud after he cashed his deceased mother's Social Security checks every month for six years, netting about \$44,000. He also took part in a real estate scam involving a foreclosed Brooklyn apartment building that had belonged to his mother. Perpetuating the fraud that his mother was still living, he filed a fraud lawsuit against the new owner and set up a meeting with the Brooklyn District Attorney to discuss the matter. Prosecutors said Perkins showed up "dressed as his 77-year-old mother, wearing a new red wig, lipstick, manicured nails and breathing through an oxygen tank." (Reuters)

Spoilsportsmanship

Prior to the start of Euro 2012 soccer championship, Poland's *Krolowa* Post warned potential troublemakers that local law enforcement officials had formed a footballing squad equipped with shagbuns capable of firing "baton rounds that probably won't kill you so long as you're 30 meters away," a track-mounted water cannon is "effectively known as 'the typhoon,'" a high-tech "some cops can use to induce involuntary urination and dogs 'trained to bite you if you're in the stadium'" (Agence France-Presse).

Living off the Grid

After a security camera showed Manuel Orellana, 35, in his neighbor's backyard, walking away with two dark-colored bags, police in Mesa, Ariz., and Orellana admitted filling the bags with water he'd taken from the neighbor's swimming pool because he doesn't have running water. The arresting officer also found a stolen PlayStation 3 game console in Orellana's living room but noted it couldn't be traced because the game has no electricity. (Phoenix's Arizona Republic)

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THIS MODERN WORLD

by TOM TOMORROW





RED MEAT

rumples, north stained overalls

From the second issue of
Max Cannon



Tiny Sepuku @2012

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Meet Lera.

She started dancing at a young age in Ukraine and now studies classical ballet and economics at university in Los Angeles. She loves languages, fashion (she hopes to design her own clothing line one day) and running tiny beaches from busy streets. Her favorite American Apparel style to model is history alone she otherwise rarely gets to put her flexibility training to practical use. We first found Lera via her submissions to readit.americanapparel.net, and we've been enjoying her smarts, sense of humor, and yes, her form. Flexibility, ever kind. She is wearing the Cotton Spandex Jersey Gloria-V Bodycut.

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